

Harmony for Students

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HARMONY FOR STUDENTS



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HARMONY

FOR STUDENTS

BY

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Mus.Doc. Oxon., F.R.C.O.

WITH ADDITIONAL EXERCISES BY

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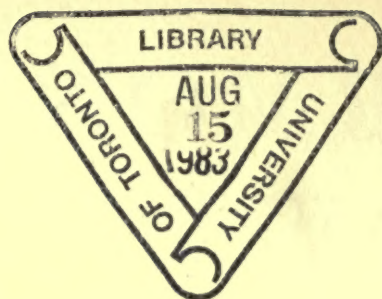
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FOREWORD

THE author has aimed at producing a short Harmony for Students which shall contain only the really necessary information in as practical and concise a form as possible, together with an adequate supply of exercises in which the Harmonization of Melodies occupies an important place throughout all the stages.

Mr. Charles Macpherson, the Organist of St. Paul's Cathedral, has rendered valuable assistance, not only by many useful suggestions, but also by a number of additional exercises especially written for this work. These exercises are marked with an "M," those by the late Professor Prout (here used by the kind permission of the publishers) with a "P," and those by the author with an "H."

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HARMONY FOR STUDENTS

PART I

SIMPLE HARMONY UP TO DOMINANT SEVENTH

CHAPTER I

PRELIMINARIES

1. Roughly speaking, musical sounds in succession are called *Melody*; musical sounds in combination are called *Harmony*.

2. The distance from one sound to another, whether considered melodically (horizontally) or harmonically (perpendicularly), is called an *Interval*.*

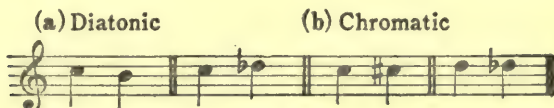
3. The smallest interval in music is the *Semitone*; and the notes forming this interval (or its inversion †—the major seventh), when sounded together, make the most violent *Discord* in music.

4. There are two kinds of semitones: the *Diatonic* and the *Chromatic*.

(a) A diatonic semitone occupies two degrees on the stave.

(b) A chromatic one is written on the same degree.

Ex.1.



5. A *Tone* is an interval of a *second* which comprises two semitones.

6. To reckon intervals, count the degrees (steps) on the stave; or, instead, count the alphabetical names. Call the lowest of the given notes "one," and always reckon both extremes: thus C to E is a third; D to G is a fourth.

* Excepting where *Melody* is referred to, the term "interval" always signifies the *simultaneous* sounding of the two notes forming that interval.

† For description of inversion, see paragraph 20.

Ex.2.

(a) Perfect Major Major Perfect Perfect Major Major Perfect (b) Melodically

1st or Unison 2nd 3rd 4th 5th 6th 7th 8ve 2nd 3rd etc.

7. Intervals of more than an octave are called *Compound*. Usually these intervals are called by their simple names:—seconds, thirds, and so on. This is also the case if they are greater than two octaves apart.

Ex.3.

9th 10th 11th 12th or etc.
(or 2nd) (or 3rd) (or 4th) (or 5th) 9th 10th 11th 12th

8. The number of *semitones* contained in an interval decides its *nature* or *quality*.

9. All the seconds, thirds, sixths, and sevenths found in the major scale are either major or minor; and the firsts, fourths,* fifths,* and octaves are perfect. All these may be augmented or diminished by chromatic alteration.

Ex.4.

TABLE A

Augmented Perfect Diminished

1st 4th 5th 8ve

* Except the fourth from IV to VII, which is augmented; and the fifth from VII to the upper IV, which is diminished. (For Roman numeral signs, see par. 15.)

Ex.5.

TABLE B

Augmented Major Minor Diminished



Those in black notes are little used.

10. A *Scale* is a succession of stepping-notes arranged according to some definite plan.

11. Diatonic scales are of two kinds, major and minor. Diatonic means "through the degrees" or steps on the staff.

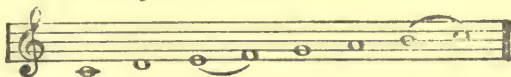
12. A major scale steps by two tones and then a semitone, and three tones and then another semitone.

13. A harmonic minor scale has three semitones: between 2-3, 5-6, 7-8. The other steps are tones.

14. A melodic minor scale has the semitones between 2-3 and 7-8 in rising, and 6-5 and 3-2 in falling.

Ex.6.

(a) MAJOR SCALE



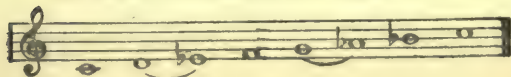
(b) HARMONIC MINOR



(c) MELODIC MINOR (rising form)



(d) MELODIC MINOR (falling form)



15. For convenience in study, the notes of the diatonic scales are named as follows :

First degree	...	Tonic (or Keynote)	...	I.
Second	„	Supertonic	...	II.
Third	„	Mediant	...	III.
Fourth	„	Subdominant	...	IV.
Fifth	„	Dominant	...	V.
Sixth	„	Submediant	...	VI.
Seventh	„	Leading-note	...	VII.

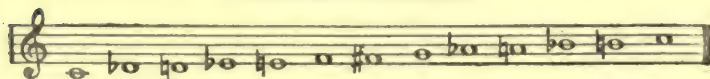
The eighth would be called the tonic again, the ninth the supertonic, and so on.

16. The chromatic scale consists entirely of semitones. It may be written in two ways. The harmonic method gives the major scale, *plus* the minor second, minor third, minor sixth, minor seventh, and augmented fourth. The melodic method in *ascending* adds to the major scale the augmented first, the augmented second, the augmented fourth, the augmented fifth, and the augmented sixth. In *descending* it follows the notation of the harmonic method.*

Ex.7.

CHROMATIC SCALES

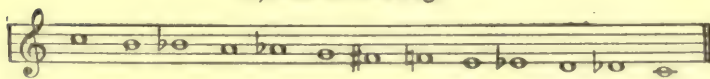
(a) Harmonic Notation



(b) Melodic Rising



(c) Melodic Falling



* For the harmonic chromatic form in the minor key, add to the eight notes as given by the key-signature the major third, major sixth, and major seventh; the minor second and the augmented fourth.

The melodic form in the minor differs only from the harmonic form by substituting the raised-first for the minor-second in ascending.

17. Intervals are either dissonant or concordant. A dissonant interval is one which requires another to follow it. A concordant one is satisfying in itself.

18. The *Concords* are: the unison, the perfect fourth, the perfect fifth, the perfect octave, and the major and minor thirds, and the major and minor sixths.

Ex. 8.



19. All seconds and sevenths and all augmented and diminished intervals are *discords*.

Ex 9.



20. When the relative position of the two notes is changed, the lower one becoming the upper and the upper the lower, the interval is *inverted*. Note that the number of the interval added to the number of its inversion makes "nine." Thus in the following example 5 and 4 make nine:

Ex.10.



21. In inverting intervals the *quality* becomes changed—a major one becomes a minor; a minor, major; an augmented one becomes diminished, and *vice versa*. But the perfect intervals remain perfect.

Ex. 11.

		Unisons		2nds			3rds			4ths		
		Perfect	Aug.	Minor	Major	Aug.	Dim.	Minor	Major	Dim.	Perfect	Aug.
Intervals												
Inversions												
		Perfect	Dim.	Major	Minor	Dim.	Aug.	Major	Minor	Aug.	Perfect	Dim.
		Octaves		7ths			6ths			5ths		
		5ths			6ths			7ths			Octave	
		Dim.	Perfect	Aug.	Minor	Major	Aug.	Dim.	Minor	Major	Perfect	
Intervals												
Inversions												
		Aug.	Perfect	Dim.	Major	Minor	Dim.	Aug.	Major	Minor	Perfect	
		4ths		3rds			2nds			Unison		

22. The student should now work the following exercises. Before doing so, however, he should read Appendix II.—on writing music.

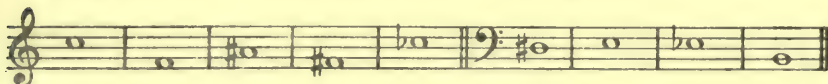
EXERCISES TO CHAPTER I

N.B. Reckon Intervals upwards always.

I. Write *Chromatic* Semitones above the following notes:



II. Write *Diatonic* Semitones above the following notes:



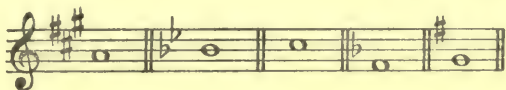
III. Transpose the Table of Scales in Example 6 to D, E \flat and A.

Mark the semitones and use accidentals instead of Key Signatures.

IV. Write down the Dominant and Subdominant of the following Minor Keys:



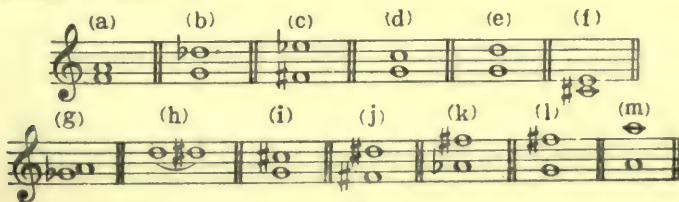
V. Write down the Mediant and Submediant of the following Major Keys:



VI. Write down the Supertonic and the Leading-Note of the following Minor Keys:



VII. Name the following Intervals, marking the Concords with a *C* and the Discords with a *D*:



VIII. Fill in the Intervals named above the notes as marked:

Minor 2nd. Maj. 2. Dim. 3. Dim. 3. Min. 3.

Maj. 3. Maj. 3. Dim. 4. Perf. 5. Min. 7.

IX. Make a Table of all the Concordant Intervals:

- (a) in D major.
- (b) in F minor (harmonic form).

X. Make a Table of all the Discordant Intervals:

- (a) in G major
- (b) in E minor (harmonic form).

XI. Transpose the Tables given in § 9 Ex. 4. into the Key of A Major. Use accidentals instead of Key-signature.

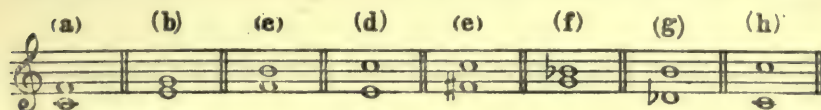
XII. By altering chromatically one note in each of the following examples, change (a) into perfect (b) into major and (c) into minor intervals.

(a)

(b)

(c)

XIII. Invert the following intervals and state what each has then become:



XIV. Write the inversions of all the intervals in Exercise XII and describe what each has then become

XV. Write a minor 9th from F sharp; an 11th from Eb; a minor 13th from F; and a major 13th from A.

CHAPTER II

TONALITY, MELODY, TRIADS

1. Every piece of music must be in some key (tonality)—*i.e.*, it must be written over some scale and round some central key-note. If this central note be changed during the piece, a *modulation* is brought about. But for the first part of this book every exercise will remain strictly in the key in which it begins.

2. Every melody must be written in some *clearly defined* key, and must be cast in some definite *rhythmic pattern*. It must possess also what is known as “melodic curve”—*i.e.*, a pleasing alteration of rise and fall in pitch.*

3. A melody may move—

- (a) conjunctly—*i.e.*, by scale steps,
- (b) disjunctly (by leaps),
- (c) or a note may be repeated.

4. In writing a melody (or any lower part), let the notes flow naturally and easily, proceeding by conjunct motion interspersed with a few skips. Large leaps are better avoided; but leaps of a sixth or an octave are good if approached and quitted by notes within the interval.

Ex. 12.



5. A leap of a minor seventh is generally good if it follow the rule of returning to a note *within* the seventh; but the major seventh is unvocal, and should be avoided by the student.

* “Pitch” is the relative height or depth of a sound.

Ex.13.



6. After two or three steps it is not often good to leap in the same direction to an accented note.

Ex.14.



RULE 1.

Avoid all Augmented Intervals melodically in any part.

Except where these occur in the middle steps of a sequence (see page 55, par. 19).*

Ex.15.



RULE 2.

If a part move by a Diminished Interval, it must return to some note *within* that Interval.

Ex.16.



7. The student should now practise writing melodies on the rhythmic plans given at the end of this chapter, remembering

* The step of an augmented first (the chromatic semitone) is quite good and very frequent (C to C \sharp , D to D \flat , etc.).

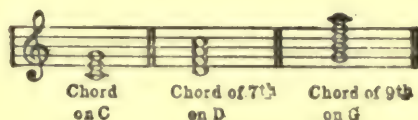
that the last note of each exercise should always be a note of the tonic chord—i.e., I, III, or V.

TRIADS.

8. The sounding of *two* notes together makes an interval; a combination of three or more notes makes a *chord*.

Chords are built up by a series of thirds placed one *above* the other.

Ex. 17.



9. The simplest chord in use is the TRIAD—i.e., a note sounded together with its third and fifth above. The lowest note, the one on which it is built, is called the Root.

10. There are four kinds of triads:

- (a) Major common chord: a note with its *major* third and perfect fifth.
- (b) Minor common chord: a note with its *minor* third and perfect fifth.
- (c) Diminished triad: a note with its minor third and *diminished* fifth.
- (d) Augmented triad: a note with its major third and *augmented* fifth.

Ex. 18.

Major C.C. Minor C.C. Dim.Tr. Aug.Tr.

On C

On D

On E♭

and so on

11. Common chords are concords. They *must* have a *perfect fifth*. A concord is a combination satisfying in itself to the ear. All diminished triads and all augmented triads are discords.

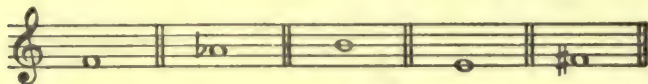
RULE 3.

A Discord always requires a Resolution Chord to follow it.

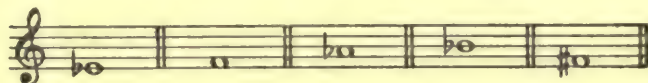
EXERCISES TO CHAPTER II

(A) TRIADS

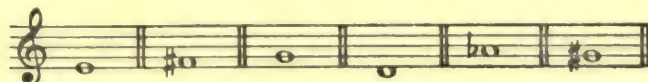
1. Write Major Common Chords on the following notes:



II. Write Minor Common Chords on the following notes:



III. Write Diminished Triads over these notes:



IV. Write Augmented Triads over these notes:



(B) MELODY

Improve the following Phrases, which contain faults:

v.

Andante

M.



VI

Allegro



VII.

Allegro marcato



VIII.

Largo



IX. Allegretto

M.



X. Moderato



XI. Compose 3 Single Chants (Melodies only) one in G major, one in A major and one in D major. Examine the following models first:

A. low ending.

H.



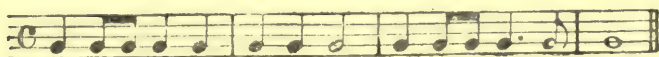
B. high ending.



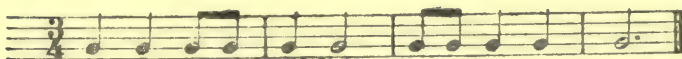
XII Write 3 little Tunes on the following Rhythms:

(a)

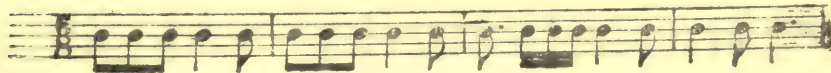
H.



(b)



(c)



CHAPTER III

LAWS OF PART-WRITING

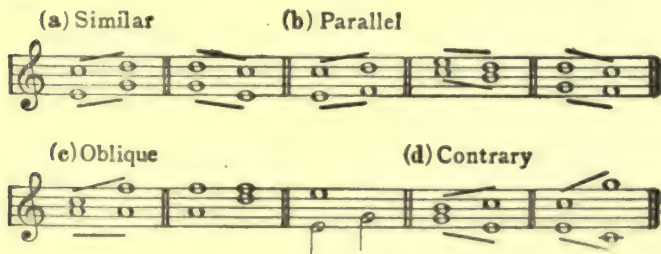
1. By "harmonic progression" is meant the way in which the parts* (voices) move in relation to one another. The ear criticizes such progression by listening horizontally.

2. There are three chief kinds of motion in part-writing:

- (a) Similar: when two or more parts move in the same direction.
- (b) Oblique: when one part moves and the other remains stationary.
- (c) Contrary: when the parts move in opposite directions.

In mere repetition of a note or a chord the motion is rhythmic only. There is a special kind of similar motion, called *parallel*. This occurs when both parts move in similar motion by the same interval.

Ex. 19.



* Generally speaking, the term "part" means the single line of sound given by one voice or one instrument. One speaks of the "tenor part," the "bass part," the "violin part," and so on.

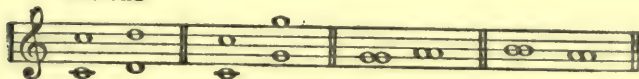
RULE 4.

Parallel Unisons and Parallel Octaves are forbidden.*

The reason for this is that the proper part-writing is lost.

Ex.21.

All bad



3. It is important to remember that the repetition of the *same* octave or first does not make bad "consecutives," as the parts do not move. Also note that consecutive octaves and firsts are forbidden only when they both occur between the *same* parts.

Ex.22.



RULE 5.

Consecutive Octaves by Contrary Motion are forbidden also.

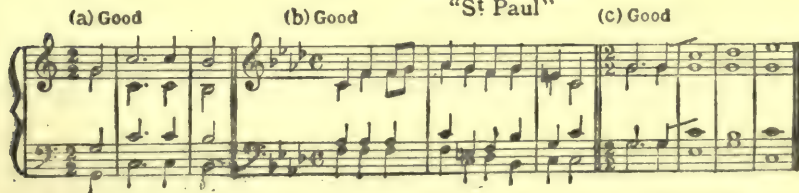
4. This rule should be followed by the student, but it should be stated that consecutive octaves by contrary motion between

* Except in special *unison* passages (as at *a*); or where a part is deliberately doubled in unisons or octaves (see *b*); or when breaking from *unison* into *harmony*, and *vice versa* (as at *c*).

Ex.20.

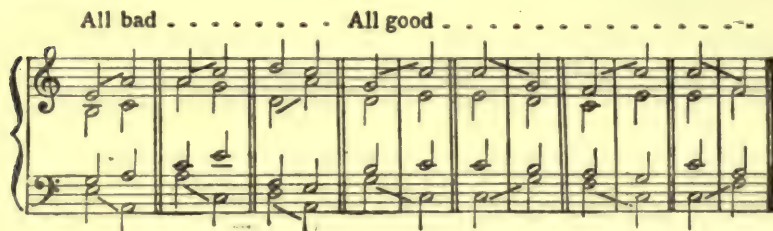
MENDELSSOHN

"St Paul"



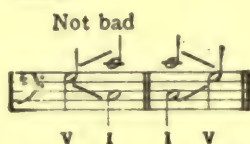
the tonic and dominant, and between the tonic and subdominant are quite good in effect, especially in outside parts (treble and bass).

Ex. 23.



5. A similar progression is not infrequent between the unison and octave, or *vice versa*.

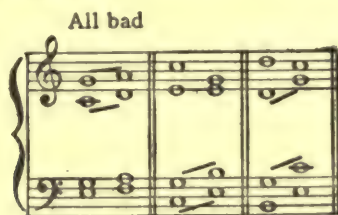
Ex. 24.



RULE 6.

Parallel Perfect Fifths are forbidden.*

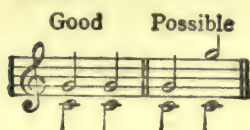
Ex. 25.



6. The repetition of the *same* fifth is not bad, and consecutive fifths are only forbidden when they both occur between the *same* parts.

* Parallel octaves do not *sound* bad, but parallel perfect fifths *do*, and may easily be discovered by playing the exercise on the piano.

Ex. 26.

**RULE 7.**

Consecutive Perfect Fifths by Contrary Motion are forbidden also.

Ex. 27.

Bad



7. They are not bad in effect between the primary chords (tonic, dominant, and subdominant), especially between the two lowest parts.

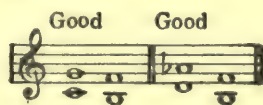
Ex. 28.

Good



8. In "*parallel fifths*," if one fifth be *diminished* the progression is good, provided the perfect fifth comes *first*. Two diminished fifths in succession are also quite good.

Ex. 29.

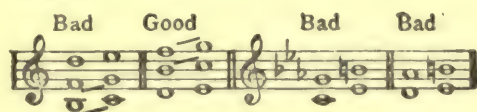


RULE 8.

A Diminished Fifth followed by a Perfect Fifth is forbidden between the lowest part and an upper part (see Ex. 30).

9. This progression is quite good between any two upper parts. A diminished fifth or a perfect fifth may not proceed to an augmented fifth, or *vice versa*. Such crude progressions are called "unequal fifths."

Ex. 30.



10. If the outside parts (soprano and bass in four-part choir) move by similar motion to an octave or to a perfect fifth, such progressions are called "EXPOSED OCTAVES"* or "EXPOSED FIFTHS."*

RULE 9.

An Exposed Octave† is forbidden between the extreme (outside) parts.

Ex. 31.



11. The following progressions form *exceptions* to the "exposed octave" rule:

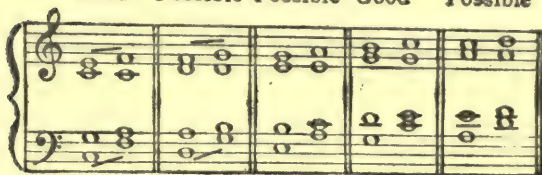
* Rather cryptically called "hidden octaves" and "hidden fifths" in many harmony books.

- (a) Certain progressions of common chords, with a step in the highest part and a leap of fourth up (or fifth down) in the lowest, are good.*

Ex.32.*

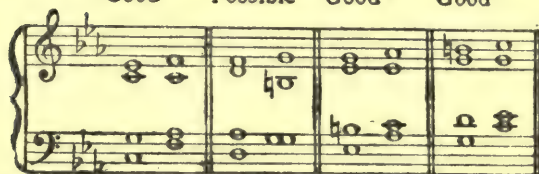
(Major)

Good Possible Possible Good Possible



(Minor)

Good Possible Good Good

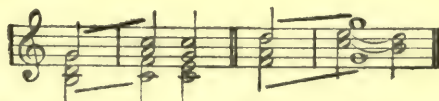


Good Possible Possible Good Possible



- (b) When the second of the two chords is a second inversion on the tonic or on the dominant, the effect is good.

Ex.33.



- (c) When the second chord is another position of the first chord, the rule does not apply.

* The student should transpose these examples into all the eleven other keys, as what is given for example in one key, of course, applies equally to all the other keys in the same mode.

Ex.34.

**RULE 10.**

An Exposed Fifth* is forbidden between the two outside parts.

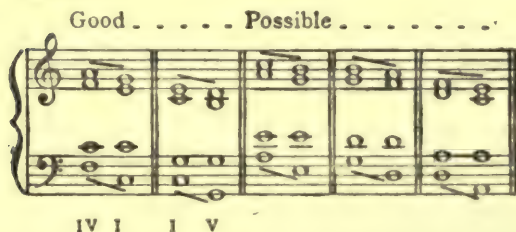
Ex.35.



12. The following are the exceptions to the "exposed fifth" rule:

- (a) In a progression between the primary chords (I, V, IV) the fifth is not "exposed" badly when the upper part moves by step.

Ex.36.



* See footnote to Rule 9.

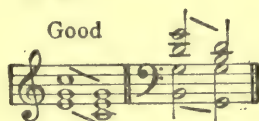
- (b) Certain progressions, where there is a strong binding note between the two chords, are good.

Ex. 37.



- (c) The fifth is good in leaping from one position to another of the same chord.

Ex. 38.



13. Remember that "exposed" fifths and octaves are only forbidden between the two outside parts (top and bottom).

RULE 11.

Consecutive Perfect Fourths are forbidden between the Bass* and any upper part.

This rule applies chiefly to second inversions (see Chapter VI.).

Ex. 39.



* Remember that for all purposes of harmony the *Bass*, or *Bass-note*, indicates the lowest note of any combination, however *highly placed* it may be in pitch. Thus the bass of a chord *may* occasionally be found in the treble stave.

14. Consecutive perfect fourths are quite good between two upper parts. An augmented fourth may precede (or follow) a perfect fourth, except between the bass and an upper part. In the latter case the perfect fourth must come first.

Ex. 40.

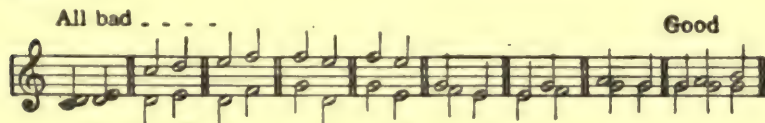
**RULE 12.**

(AGAINST CACOPHONY.)

No two parts may move by consecutive seconds, or sevenths, or ninths.

When both parts move, the following successions of intervals are also forbidden on account of their harshness: 7 to 9; 9 to 7; 7 to 8; 8 to 7; 8 to 9; and 9 to 8. Also 2 to 1, or 1 to 2, 1 to 8, 8 to 1, *when both parts move*

Ex. 41.

**RULE 13.**

Do not approach or leave a Unison by similar motion, or allow two parts to *overlap* in any way.

15. "Overlapping" takes place when a higher part goes to any lower note than that sounded by a lower part in the previous chord, or when a lower part goes to any note above that sounded in the previous chord by the higher part.

Ex. 42.

Not good . . .



16. This rule does not hold good when the overlapping voices form part of the same chord.

EX. 43.



17. Nor is its rigid observance compulsory when a worse fault is avoided.

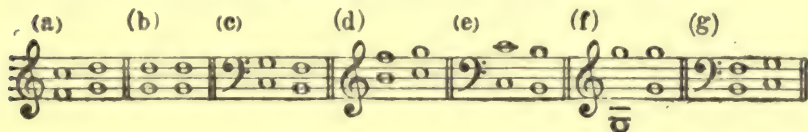
EXERCISES TO CHAPTER III

I. Point out the faults in the following Melody:

H.



II. Mark off the following Progressions as "Good" or "Bad":



III. Point out the faults in the following:



IV. State why the following marked Progressions are correct:



CHAPTER IV

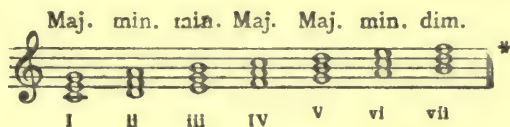
DIATONIC TRIADS OF THE MAJOR MODE

1. The major common chords of the major mode are on the tonic, the subdominant, and the dominant. These are the primary chords of the key, for they serve in themselves to completely establish the key of a piece.

2. The minor common chords are on the supertonic, the mediant, and the submediant. These are the secondary chords.

3. On the leading-note the chord is a diminished triad.

Ex. 44.



4. The greater part of the student's exercises will be written for four-part choir, and even in instrumental music the four-voice arrangement predominates. In writing for voices the compass of the various parts (soprano,[†] alto,[‡] tenor, bass) must be borne in mind. Keep within the following range and, even so, use the extreme notes with care :

* The student should write out this table in various other keys, some examples with key-signature and others without—*i.e.*, marking the accidentals.

[†] Perhaps more frequently called *treble*

[‡] Contralto.

Ex. 45.

Ex. 45 shows four staves of music. The top staff is labeled 'Soprano (Treble)' and contains a single note on the first line of the staff. The second staff is labeled 'Alto' and contains a single note on the second line. The third staff is labeled 'Tenor' and contains a single note on the second line, with the text '(sounding 8ve lower)' written below it. The bottom staff is labeled 'Bass' and contains a single note on the first line. Each staff has a slur over the note, indicating a sequence of notes.

Note that the tenor sounds an octave lower when written in the G clef.

5. The above is called "open score with the G clefs." The following is the same table in open score with the C clefs for alto and tenor. In this case the tenor part sounds as written.

Ex. 46

Ex. 46 shows four staves of music. The top staff is labeled 'Treble' and contains a single note on the first line. The second staff is labeled 'Alto' and contains a single note on the second line, with a C clef (soprano clef) on the first line. The third staff is labeled 'Tenor' and contains a single note on the second line, with a C clef (alto clef) on the second line. The bottom staff is labeled 'Bass' and contains a single note on the first line. Each staff has a slur over the note, indicating a sequence of notes.

6. The following table shows the string quartet score with the compass recommended for the student:

Ex. 47.

1st Violin

2nd Violin

Viola

Cello

N.B.—The actual compass of both the violins is, of course, identical, but the second violin range is naturally somewhat less extensive than the first violin in actual practice.

7. Organ music is written on three staves, the bass part being frequently played by the pedals, which have a separate stave.

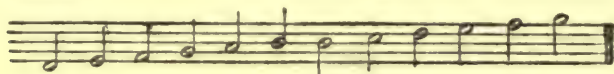
Ex. 48.

Manual

Pedal

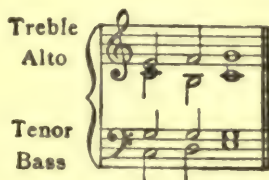
8. In writing parts in open score, notes below the middle line have their stems turned up; above this line, stems down; on the middle line, either.

Ex.49.



9. Short score is the two-clef arrangement, as with piano-forte music. Then the treble and alto are written on the upper staff, and the tenor and bass on the lower one. The treble and tenor stems must be turned upwards, and the alto and bass stems downwards.

Ex.50.



10. When a note is sung in unison by two of the voices, a semibreve has a double head (a); a minim, two stems (b). In short score, if the tenor and alto have the same note, it is written twice—once in each staff (c).

Ex.51.



11. Harmony is said to be arranged in CLOSE POSITION when the three upper parts (S., A., T.) lie close together and at a distance from the bass. It is in OPEN POSITION* when the voices lie at

* Occasionally called *extended* position of harmony.

more equal distances. A large majority of mistakes in working harmony exercises are caused by not changing from "close" to "open" harmony (or *vice versa*) at the right time.

Ex. 52

(a) Close Harmony



(b) Open Harmony



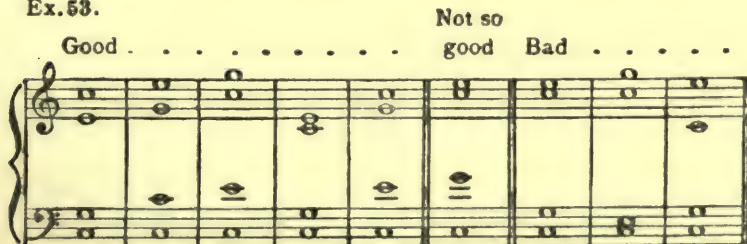
12. If the treble be *low*, the close position will probably be advisable; if *high*, use open harmony. If there must be a wide interval between any two contiguous (adjacent) parts, let it be between the bass and tenor.

RULE 14.

(ON SPACING.)

As a general rule, there should never be a larger interval than an octave between Soprano and Alto, or Alto and Tenor.

Ex. 53.



13. The relative positions of the notes of a chord make no difference at all to its nature.

14. In writing a common chord for four voices, one of the notes must be "doubled"—*i.e.*, used by two of the voices.

DOUBLING OF NOTES.

- (a) Double a primary note rather than a secondary one.
- (b) In a root position it is better to double the bass-note than the fifth.
- (c) The third of a minor chord is doubled more frequently than the third of a major chord, but either should only be done to improve the flow of the parts.
- (d) When the VI chord follows the V, always double the third (the tonic) in the VI chord.

Ex. 54.



RULE 15.

(THE LEADING-NOTE.)

The Leading-note of the key must hardly ever be doubled.

RULE 16.

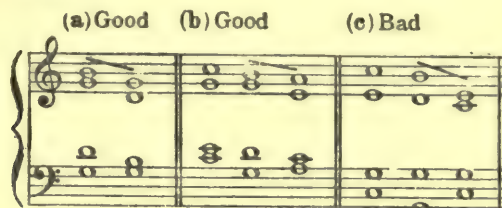
When the V chord is followed by the I, the Leading-note must always rise a Semitone.*

15. The leading-note is free to rise or fall when the V chord merely changes its position (a); or when it is followed by some

* Bach and numberless other composers used frequently to make the leading-note fall when they wished to obtain a complete chord at the final cadence. This still remains a licence, however.

other chord than the I, in which case it is best when it forms part of a scale passage (b)

Ex.55.



16. The fifth of a common chord may be omitted, but never the third, as it is this which gives the chord its character of major or minor. When the fifth is omitted, the bass-note may be *trebled*—i.e., used in three voices.

Ex.56.



17. The student should now work the exercises Nos. I. to XIX. at the end of this chapter, with the help of the following recommendations:

- I. If the same note be found in two consecutive chords, retain it in the same voice.

Ex.57.



- II. Let each part go to the *nearest* note in the following chord when possible without making faults.

- III. When the bass moves by *step*, upwards or downwards, the fifth and the octave must move in *contrary* motion to it.

Ex 58.



18. At first it will be advisable to keep the parts as smooth as possible. When greater freedom has been obtained, care will be taken to make each voice (or part) as "curved" and interesting as possible. In this case it will frequently be found more interesting to *cross the parts*. When this is done, the melody should never be hidden by another voice crossing above it, and the tenor must not go below the bass. In short, it is the alto and tenor which cross each other most frequently in advanced four-part writing.

ON COMPOSING BASSES.

19. When the student is constructing his own basses, he should always cast them into a definite rhythmic shape; at first four, or eight, or twelve bars. Let the bass move firmly by interspersed leaps of fourths, fifths, and thirds, less frequently with seconds, and the tonic will always fall on the first beat of the last bar.* The bass should not have a long series of leaps in the same direction.

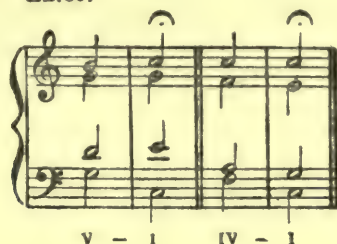
RULE 17.

The last two chords of every exercise should form a Full Cadence.

* Except in feminine cadences, which are somewhat rare.

20. There are two kinds: Authentic (V-I) and Plagal (IV-I).

Ex. 59.



Work Exercises XXXIV. and XXXV.

ON HARMONIZING MELODIES.

21. The student must be always striving to hear in his "mind" the effect of what he is writing, otherwise no satisfactory progress will be made.*

22. Each note of a melody may be used as the root, third, or fifth of a common chord.

If the first note of the given melody be the tonic, begin with the I chord.

Never begin with the IV chord.

23. If the melody begin with the dominant on a weak beat, use the dominant chord (a), or even the dominant alone (b). If it begin with the dominant on the strong beat, use the tonic chord (c).

Ex. 60.

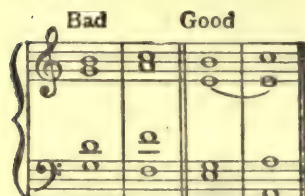
(a)



24. As a rule, avoid the harmonic progression V-IV, or, at least, if used, do not have the third of V chord in the highest part.

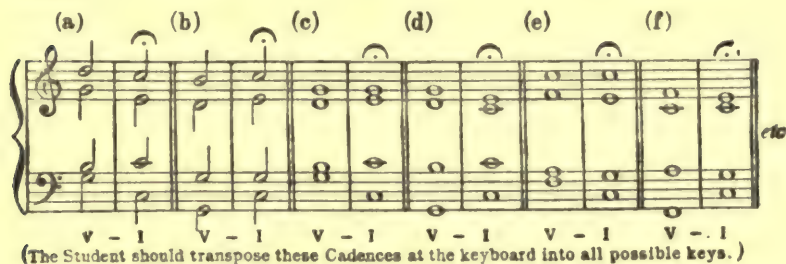
* Read Appendix I on Ear Training.

Ex. 61.



25. The most frequent closes (full cadences) will have the II or the VII as the penultimate note in the melody. The forms at (c), (d), (e), and (f) are also used.

Ex. 62.



26. In general, change the chord on the accented beat. If the same chord be used twice successively, it is better to repeat it on a weak beat than on a strong one. If this be not done, a bold leap in one of the parts, preferably the bass, is advisable.

Ex. 63.



27. In choosing the chords for a given melody, let the moves in the bass be chiefly by fourths and fifths, less rarely by thirds or sixths, and occasionally by a second. Take the basses in Exercises 1 to 19 as a guide. Notice how much stronger such progressions as I-V, V-I, II-V, III-VI are than those like I-III,

II-IV. Note also that the progression V to VII is good; III to IV is difficult to manage; and so on.

28. Give preference to the primary chords I, V, IV, as they serve to strengthen the tonality. Too many *secondary* chords in succession have a vague and weak effect.

29. If a note be repeated or sustained, change the harmony on the second beat.

RULE 18.

(ON SUSTAINED NOTES.)

In Basses, Melodies, or Inner Parts, the sustaining of a note is equivalent to repetition for all harmonic purposes.

Ex. 64.



should be thought of thus:

Ex. 65.



Work Exercises XX. to XXXIII.

30. Every exercise should be revised carefully before it is submitted to the teacher. The chief faults to guard against at first are "parallel octaves," "parallel fifths," doubled leading-notes, and augmented intervals melodically. These should be discovered by playing over on the keyboard; but as such a method is not sufficient in the earlier stages, the student should take each pair of parts separately, thus:

- (a) Bass and tenor; bass and alto; bass and soprano.
- (b) Tenor and alto; tenor and soprano.
- (c) Alto and soprano.

EXERCISES TO CHAPTER IV

I. Write down the 3 Primary Triads of the following Major Keys:

Model (C maj.)

I V IV

II. Improve the arrangement of notes in the following chords:

(a) (b) (c) (d) (e)

(f) (g) (h) (i) (j)

III. Suggest improvements in the partwriting of the following example:
 (The Soprano and Bass need not be altered.)

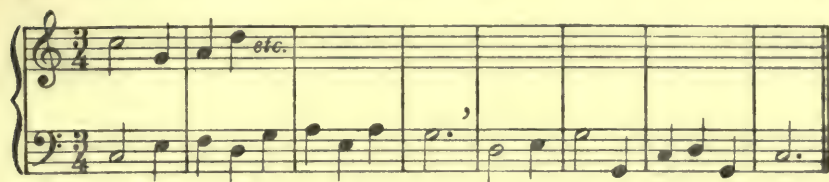
M.

For the following Exercises, add a tuneless Treble part only, according to the Triads indicated by the Bases:

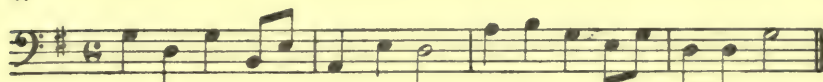
A comma signifies the end of a musical phrase

IV.

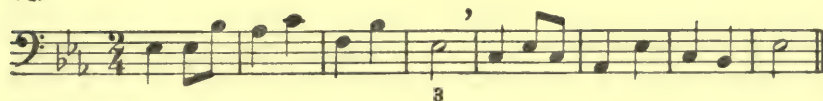
H.



V.

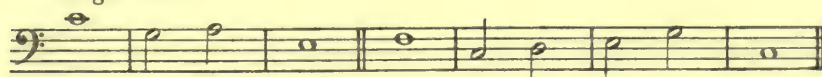


VI.

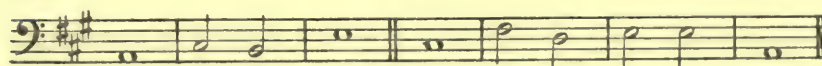


VII.

Single chant



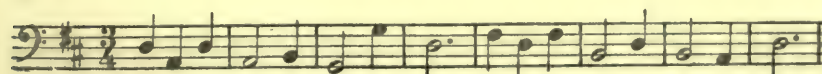
VIII.



IX.

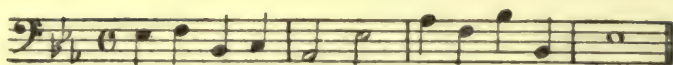


X.



XI.

H.



XII.

H.



XIII.

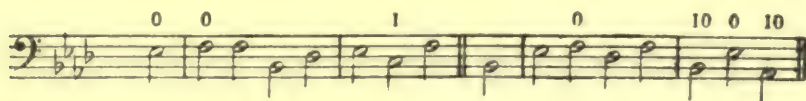
Add 3 upper parts (Tenor, Alto and Soprano) to the following:

all unmarked chords to be in "Close Harmony."

I = incomplete chord (i.e. no 5th). 0 = "Open Harmony"

Hymn tune.

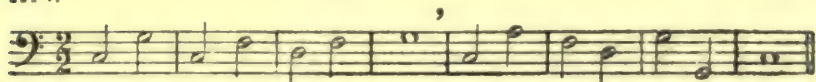
M.



Add 3 upper parts to the following Bases:

XIV.

H.



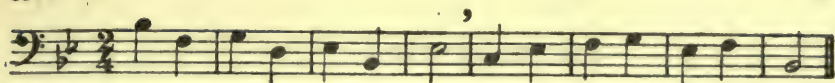
XV.

H.

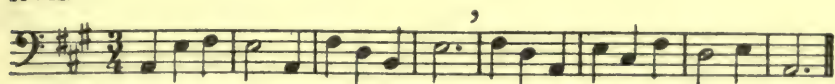


XVI.

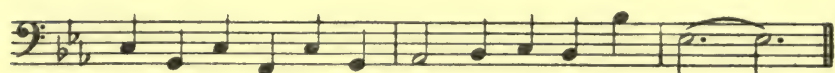
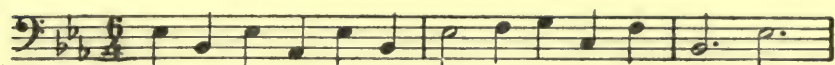
H.



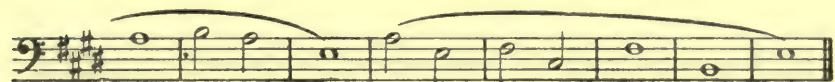
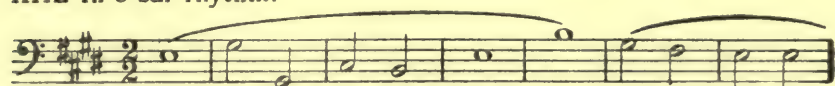
XVII.



XVIII In 3 bar phrases:



XIX. In 5 bar rhythm:



MELODIES

Harmonize the following 4 Melodies by adding 3 parts below;
use the Primary Chords only:

XX.



XXI.



XXII.

H.



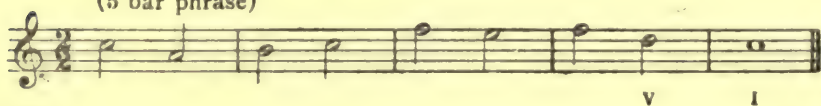
XXIII.



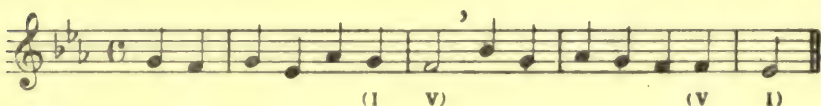
Some Secondary Chords may be used in the following; but the Primary Chords should predominate. The Cadence Chords are suggested occasionally:

XXIV.

(5 bar phrase)



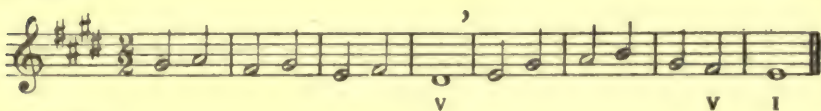
XXV.



XXVI.



XXVII.



XXVIII.



XXIX.



XXX.

"Ave Maria."

Arcadelt



XXXI. Analyze the following by marking the Roots in Roman numerals:



XXXII. Fill in 3 upper parts to the following Exercise for 4 Violins. Use close harmony throughout:

Andante

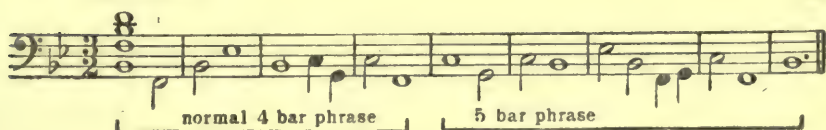
M.



XXXIII. For men's voices (2 Tenors and 2 Basses). Use close harmony throughout:

Maestoso.

M.

XXXIV. Construct 3 Phrases of 4 bars each in Triads in (a) G, (b) D, (c) B \flat . End each with a Perfect Cadence. Take Exercise XX as your rhythmic pattern.

XXXV. Construct 3 Phrases of 8 bars each in Triads.

CHAPTER V

THE DIATONIC TRIADS OF THE MINOR MODE

1. The triads of the minor mode are built up on the *harmonic* form of the minor scale. This gives two major common chords, two minor ones, two diminished triads, and one augmented one.

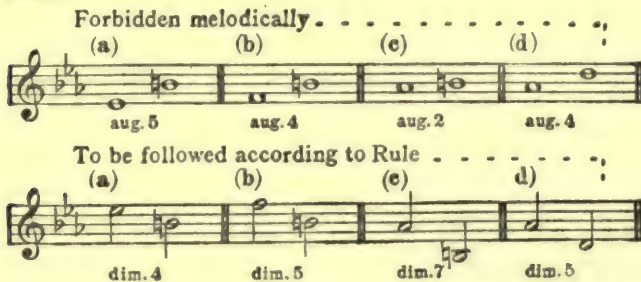
Ex. 66.



2. The diminished and the augmented triads require special treatment, which must be left till later on. This only leaves the four chords, I, IV, V, and VI, for the student to use.

3. He will find his part-writing still further hampered by the number of forbidden and restricted intervals which the harmonic minor scale involves—four augmented intervals and their inversions, four diminished ones.

Ex. 67.



Melodically, the II and V are the only notes with which to approach the leading-note from *below*.

In the I and IV common chords, double the root or the fifth.

Even the third may be doubled when required by the flow of the parts. But do not double the third in the V chord, as it is the leading-note.

RULE 19.

When the VI common chord follows the V, always double the third in the VI chord. (This applies equally in the Major Mode.)

Ex. 68.



In working figured basses in the minor mode, remember that the *leading-note* will always require an accidental, as the signature is always that of the falling melodic form of the scale. If the leading-note be the third of the chord, the accidental will appear alone; for other intervals, it will appear before the figure concerned (thus #6 or ♯6), or a line will be drawn through the figure as a "sign of raising" (thus 6 indicates that the sixth is to be raised a chromatic semitone).

4. On account of the difficulties of the augmented second in the harmonic form of the minor mode, some special chords are used to accompany the upper four notes of the melodic minor scale.

5. When the rising form of the melodic minor is used in any upper part, a major common chord may be taken on IV* or a minor common chord on II.

Ex. 69.



* This chord is sometimes called the "Dorian sixth" chord.

RULE 20.

The raised VI, when used thus, should always form part of the upper tetrachord of the *rising* Melodic Minor Scale.

6. When the falling melodic form appears in any upper part, a major common chord may be taken on the III.

Ex.70.

**RULE 21.**

The lowered VII, when used thus, should always form part of the upper tetrachord of the *falling* Melodic Minor Scale.

7. Occasionally a tonic *major* common chord is used in the final cadence to close a composition in the minor mode. This was a frequent custom with the older composers, and was known as the "tierce de Picardie."

Ex.71.



8. These arbitrary notes of the melodic minor scale are not chromatic notes, but diatonic. They are more frequently better harmonized by first inversions (see Chapter VIII, page 77).

EXERCISES TO CHAPTER V

ALL COMMON CHORDS, ROOT POSITIONS ONLY.

BASSES.

- I. Transpose the Table in § 1 of this Chapter into the following Keys:-
(a) G minor, (b) A minor, (c) D minor, (d) C# minor.
- II. Write out the forbidden Intervals (see Ex. 67) in (a) D minor, and (b) in B minor.

Add 3 upper parts to the followings:

III.

H.



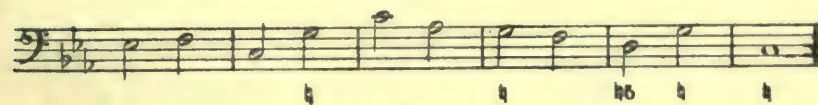
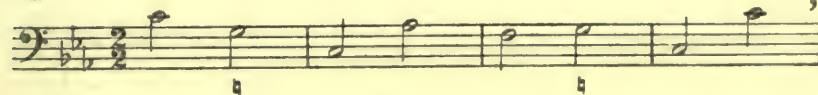
IV.



V.



VI.



VII.

H.



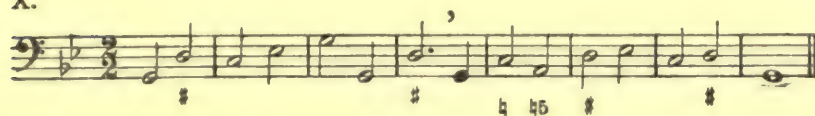
VIII.



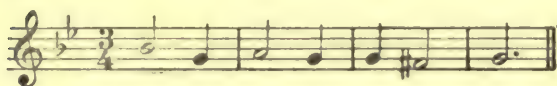
IX.



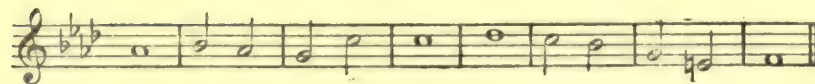
X.



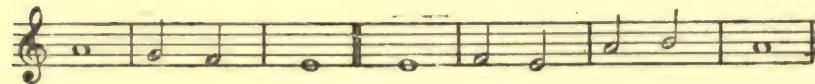
XI. MELODIES



XII.



XIII.



XIV



XX

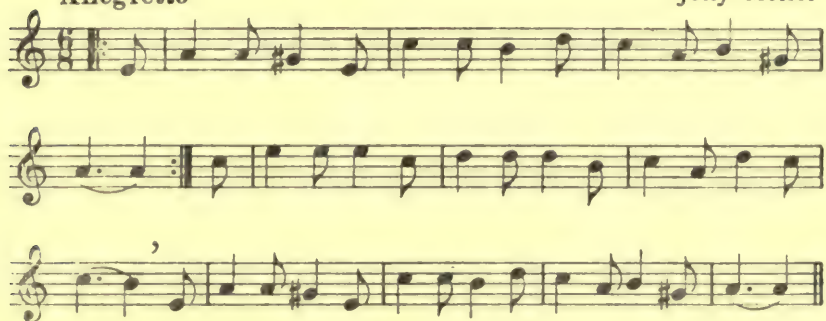
H.



XXI.

Allegretto

"Jolly Miller"



XXII. For 4-part Male-Voice Choir (T. T. B. B.) in Piano Score.

Larghetto

Coleridge-Taylor



XXIII. Harmonize the following for Piano, by putting one chord in each bar:

Andante

Russian Folksong



CHAPTER VI

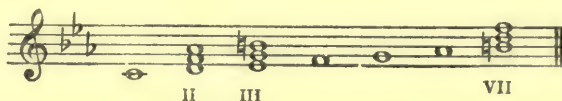
(A) THE DISSONANT TRIADS ; (B) SEQUENCES

(A) THE DISSONANT TRIADS.

1. In Chapter V we said that the dissonant triads require special treatment. There is only one in the major mode—the diminished triad on the leading-note—and it is seldom used except in its first inversion.

But there are three in the minor mode—a diminished triad on II and on VII, and an augmented triad on III.

Ex.72.



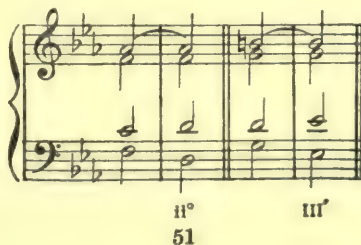
2. There are three ways of using these :

- (a) by preparing the dissonant note (the fifth),
- (b) by taking it unprepared,
- (c) by using it thus in a sequence.

3. In the first two cases it *must resolve* on a special chord, but in a sequence it merely follows the lines of the pattern.

4. A proper “preparation” is effected by the note which forms the dissonant fifth appearing in the same voice in the preceding chord. It is a good plan for the student to tie his preparation-note to the discord.

Ex.73.



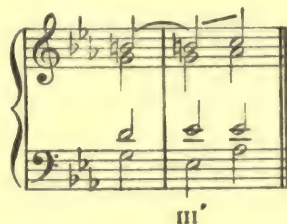
5. The diminished triad on the II resolves on the V chord, the diminished fifth falling to the V.

Ex. 74.



6. The augmented triad on the third degree (III) resolves on the sixth degree (VI) chord, the leading-note rising to the I.

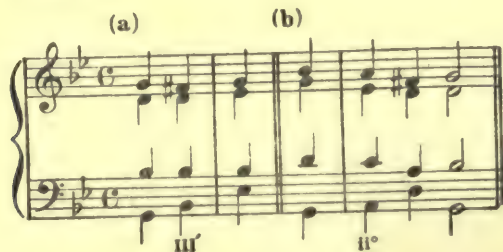
Ex. 75.



7. The diminished triad on the leading-note is hardly ever used in the root position.

8. These chords may be taken occasionally without preparation, provided they resolve as above.

Ex. 76.



(B) SEQUENCES.

9. A *sequence* is a progression of two, three, or more notes or chords repeated on other degrees of the scale. Each part proceeds in exactly the same way as in the original *pattern*. The repetition of this pattern may occur at any interval, and higher or lower. There is no limit to the number of notes or chords of which the pattern may consist.

10. A sequence may be harmonic or merely melodic.

(i.) MELODIC SEQUENCES.

11. A *melodic sequence* may be harmonized, or it may be purely melodic (without any harmony). The following extract from Beethoven is a good example of the latter :

Ex.77.



12. A *harmonized melodic sequence* is one in which the imitations are carried out in the melody, whilst the harmony proceeds on its own lines.

Ex.78.



(ii.) HARMONIC SEQUENCES.

13. In *harmonic sequences* *all* the parts take their share in the proceedings. There are three kinds: tonal, real, and modulating.

14. A tonal* sequence is one which remains in the same key throughout, and preserves only the *quantity* of the intervals.

Ex.79.

(a) Tonal Sequence of 2 chords descending by 3rds

(b) Tonal Sequence of 3 chords ascending by 2^{nds}

15. A tonal sequence may be constructed out of one chord only.

Ex.80.

Ascending by 3rds

(The above Example could be carried out ascending by 2^{nds})

16. A real sequence is one which preserves the *quality* as well as the quantity of the intervals in the original pattern, and consequently modulates at every repetition.

* "Diatonic sequence" would be a better term than "tonal."

Ex. 81.



17. A modulating sequence is an arbitrary compromise between a tonal and a real one, and being free in the use of the *quality* of its intervals is more useful for actual composition, as it only modulates when required.

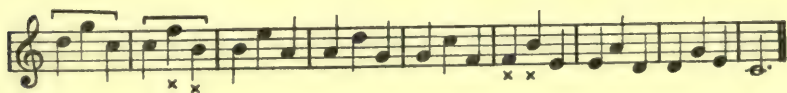
Ex. 82.



18. The diminished triad on the leading-note, as also the augmented triad of the minor mode, may be used in a sequence (see example 79*b* at *a*), but it must not occur in the pattern itself nor in the last step of the sequence.

19. Augmented and diminished intervals are allowed melodically in the repetitions of a sequence, subject to the reservations in par. 18.

Ex. 83.



20. For the present the student should occupy himself only with the tonal sequence in unaccompanied melody (par. 11) and the harmonic tonal sequences (par. 14). His exercises should be confined at first entirely to the major mode, as sequences are more difficult to work in the minor.

EXERCISES TO CHAPTER VI

Continue the following Patterns in Sequence for 5 more bars; end with a free cadence:

TONAL SEQUENCES

I. Downward, by 3rds.

H

etc. end thus:-

II. (D minor) Downward, by 2nds. (Melodic minor).

etc. end thus:-

D

III.

etc.

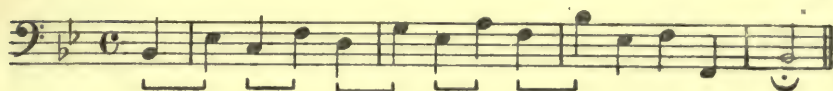
IV. Rising by 2nds.

etc.

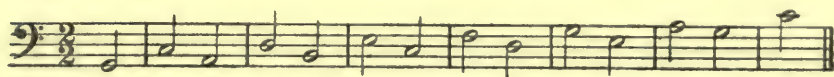
Add 3 upper parts to the following Basses, carrying out the Sequences diatonically:

V.

H.



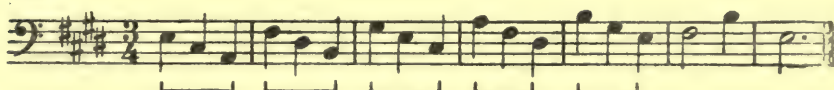
VI.



VII.

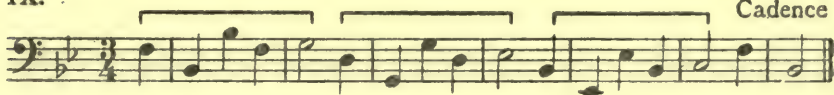


VIII.



IX.

Cadence

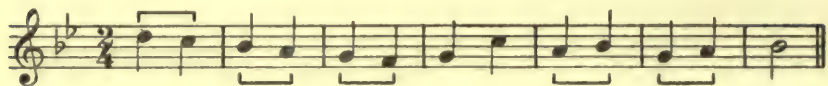


X.

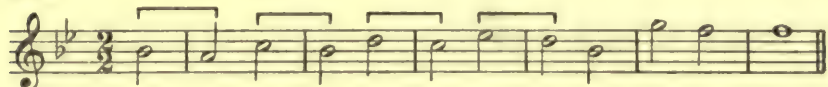


XI. A 7 bar phrase.

H



XII.



XIII.



XIV.



XV.



XVI.



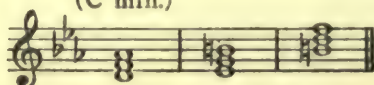
THE DISSONANT TRIADS

(ROOT POSITIONS ONLY)

XVII.

Write out the 3 dissonant Triads in (a) G minor, (b) D minor, (c) E minor, (d) B \flat minor, after the following model:

(C min.)



XVIII. Prepare and resolve the following chords:

H.

(i) (a) (b) (c) (ii) (a) (b) (c) (iii) (a) (b) (c) (iv) (a) (b) (c)

(C min.) (B min.) (D min.) (G min.)

XIX. Add 3 upper parts to the following Bases:

XX. Single chant.

XXI.

XXII. Single chant.

XXIII.

XXIV.

MELODIES

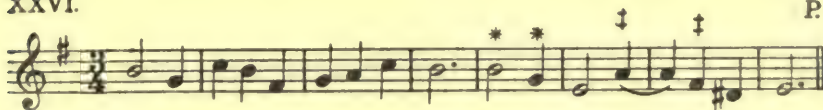
XXV. Add 3 parts below the following Melodies:

P



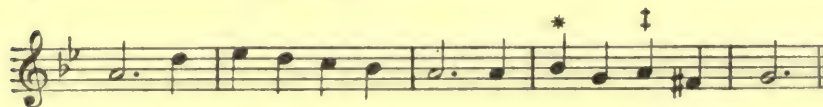
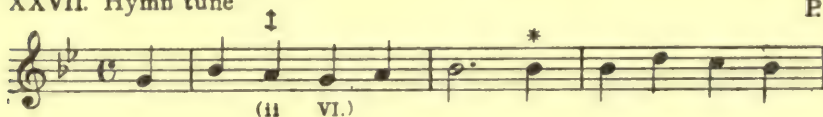
XXVI.

P



XXVII. Hymn tune

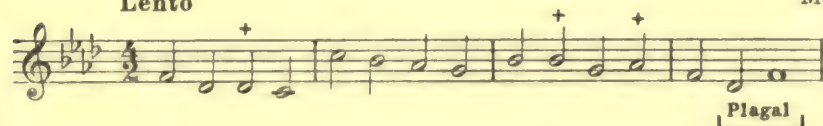
P



XXVIII. Use the Dissonant Triads where marked +:

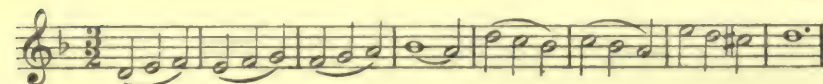
Lento

M.



XXIX. The Sequence in the following is Melodic only and need not be followed out closely in the lower parts:

H.

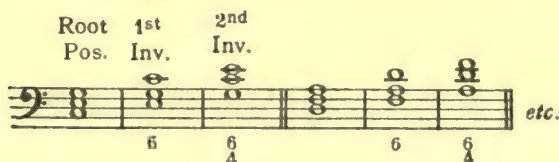


CHAPTER VII

INVERSIONS OF TRIADS IN THE MAJOR MODE

1. To obtain greater variety, chords may be *inverted*.
2. A chord is "inverted" when any other note than the root is placed in the bass.
3. A triad has two inversions. The first inversion has the third in the bass; the second inversion has the fifth.

Ex.84.



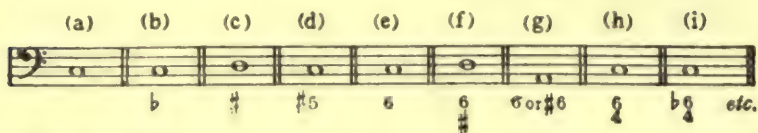
4. Figured bass (old term: *thorough-bass*) is the shorthand system of indicating harmony by figures and accidentals placed below the bass.

FIGURED BASS.

- (a) The root position of common chord is rarely figured. In the absence of any figures the $\frac{3}{2}$ is understood.
- (b) An accidental standing alone always applies to the third.
- (c) The first inversion of a common chord is figured 6 (occasionally $\frac{3}{2}$).
- (d) The second inversion of a common chord is figured $\frac{6}{4}$ (the octave being understood).
- (e) Lines of continuation ——— indicate that the same harmony is to be retained. This does not prevent the *upper* parts moving to other notes of the same chord, or the chord being *restruck*.

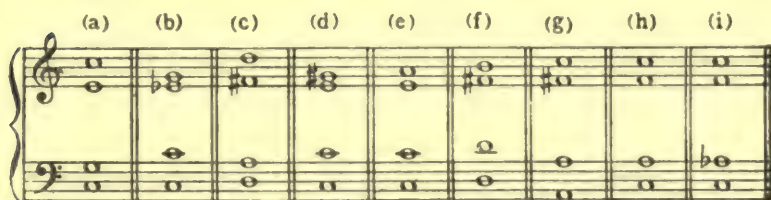
5. The following bass notes

Ex. 85.



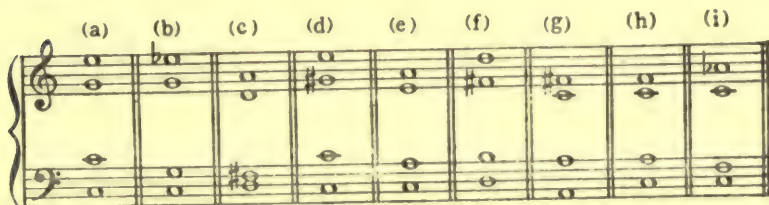
may be filled in thus:

Ex. 86.



or thus:

Ex. 87.

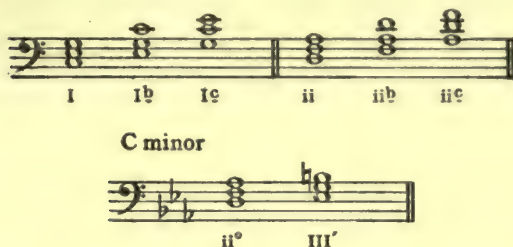


There are, of course, many other ways of filling in these harmonies, but the bass note itself is never altered.

6. The following method is a convenient one for harmonic analysis:

A Roman numeral without a letter indicates the root position of the common chord on that degree. The letter *b* after a Roman numeral indicates the first inversion of that chord, and the letter *c* the second inversion. A capital numeral is used for a *major* chord, a small numeral for a *minor* chord. The small numeral has the $^{\circ}$ for a diminished triad, and the capital numeral has a dash (') for the augmented triad.

Ex.88.

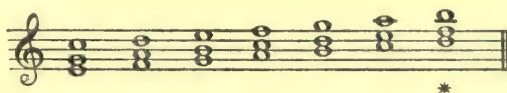


7. Inversion does not change the *root* of the chord. Thus in a first inversion, the sixth from the bass is the root; in a second inversion, the root is the fourth from the bass.

FIRST INVERSIONS.

8. All the seven triads of the major mode can be used in the first inversion. Thus every note of the scale may bear a $\frac{6}{3}$.

Ex.89.



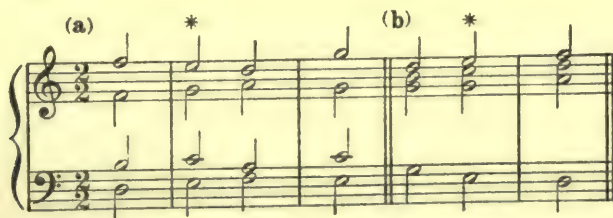
9. The chord marked * is vii°I , the first inversion of the diminished triad on the leading-note. It is a very useful chord, and appears prominently in the "Gounod cadence" (Chapter IX, par. 7).

10. In the first inversion the third or the sixth *from the bass* is the best note to double, except where it is the leading-note.

11. In the first inversion of *minor* chords, the bass may be doubled when desired.

12. In the first inversion of *major* chords, only double the bass note in the extreme parts* (bass and soprano) by scale and contrary motion.

Ex. 90.



* One of the inner parts may occasionally double the bass to obtain a better flow of the parts.

13. Although there is much advantage in observing the "open" and "close" positions of harmony, yet these considerations must give way frequently to obtain a better flow of the parts.

14. The leading-note in the bass can only be doubled arpeggiowise.

Ex. 91.



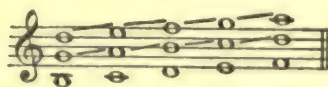
15 In the management of a series of "six-threes," the flow of the parts often demands the doubling of a note at the unison. This is not so good from the purely harmonic point of view as doubling at the octave. The notation of this is shown thus:

Ex. 92.



16. In a succession of "six-threes," keep the sixths above the thirds.

Ex. 93.

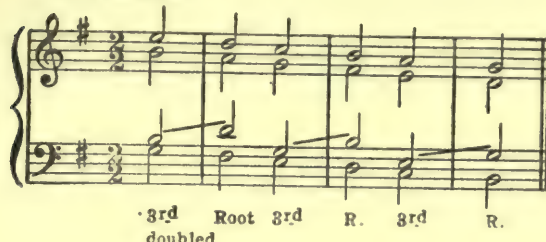


Avoid this arrangement, which involves "consecutive fifths."

RULE 22.

In consecutive First Inversions, the same Interval of the chord must not be doubled in the same parts. The usual plan is to double the root and third alternately.

Ex. 94.
(Key G)

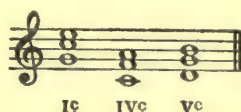


SECOND INVERSIONS.

17. The second inversion, or, as it is more often called, the "six-four" chord, requires special treatment on account of the interval of the fourth from the bass.

18. Every common chord may be taken in its second inversion, but the three "six-fours" most used are those on the V, I, and II. They are derived from the common chords of the three primary notes I, IV, and V.

Ex. 95.



19. Two of the best uses of second inversions are the "passing $\frac{6}{4}$ " and the "cadential $\frac{6}{4}$."

20. In the "passing $\frac{6}{4}$ " the bass of the second inversion will occur in the course of a scale passage. It may occur either on a weak or a strong beat. It must have at least one scale note in the bass on each side of it, thus :

Ex. 96.
(Key B \flat)



21. It is quite good for one "six-four" to follow another, as in the second bar of the last example, provided "consecutive fourths with the bass" are avoided.

22. A "six-four" may also return to its preceding chord, thus:

Ex. 97.

Russian National Anthem

(a) (b) (c)

23. Besides being taken as part of a scale bass, the "six-four" may be taken in the midst of an arpeggio.

Ex. 98.

6 6
4 4

24. The "cadential $\frac{3}{2}$ " is followed by another chord (commonly a $\frac{3}{2}$) on the same bass note (or its octave). Unlike the "passing $\frac{3}{2}$," it must always fall on the strong accent.

25. The second inversion of the tonic common chord is used very frequently in this way for *middle cadences*, and constitutes one of the forms of the so-called "half-cadences." It should be carefully approached in the bass.

Ex. 99.

(a) (b) (c) (d) Not good
(see Rule 23)

6 5 6 6 5 6 6 5 6 6 5
4 3 4 4 3 4 4 3 4 4 3

26. The second inversion of the IV common chord is used occasionally with great effect in the cadence at the end of a phrase or piece. The following kind of full close is used by Bach, Spohr, and Gounod. It may be called the "Plagal $\frac{3}{4}$ " (see Chapter IX, par. 6).

Ex. 190.



RULE 23.

The Bass note of a "six-four" must not be approached by skip unless such approach note bear the root position of a chord.

27. Another use of the "six-four" chord is to approach it by a skip in the bass from a root position, and follow it by a chord on the degree above, or below, the bass note of the "six-four."

Ex. 101.



In (c) the "six-four" is approached by skip in bass from an inversion of its own chord. This is unobjectionable, and the "six-four" (if well arranged) makes a sufficiently strong effect for the accented beat without a change of harmony. The bass note here descends a chromatic semitone, which, being uncontradicted in the following chord, brings about a modulation to the dominant key (see Chapter XI).

28. The second inversions of the secondary common chords (ii, iii, vi) are much rarer, and are nearly always used as "passing six-fours" (see par. 20).

RULE 24.

In writing the "six-four" chord for four parts, double the Bass note.

See all the preceding examples.

29. The sixth from the bass is doubled very occasionally. The doubled root (being a fourth from the bass) is not good.

30. In supplying chords to an unfigured bass, the following tables will be found useful as an occasional guide:

THE SCALES HARMONIZED

Ex. 102. (a) Major Mode



(b) Harmonic Minor

F minor



(c) Melodic Minor, rising



(d) Melodic Minor, falling



ON HARMONIZING MELODIES.

31. The use of the inversions gives us a much greater choice in harmonizing a given melody. They should be, on the whole, more numerous than the root positions, which tend to give too square an effect. The second inversion, however, should be used sparingly, the "cadential six-four" being reserved for cadential purposes—imperfect and perfect.

32. The primary chords (I, IV, and V) should still predominate, whilst the supertonic and submediant chords will be found an effective contrast to them. The mediant triad always requires a certain amount of care. The first inversion of the leading-note triad is very useful.

33. The bass should move firmly, and its general tendency should be in *contrary motion* to the melody. Scale basses, partial or complete, are particularly good if used in contrary motion to the general trend of the melody.

SCALE BASSES

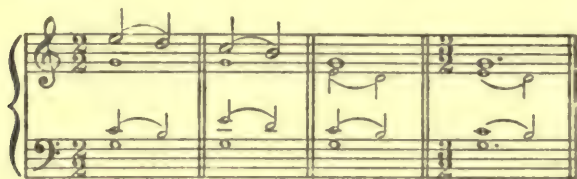
Ex. 103.

The image displays three musical staves, each representing a different piano accompaniment for a melody in C major. Each staff consists of a treble clef (upper staff) and a bass clef (lower staff), both with a common time signature (C). The melody is written in the treble staff, and the piano accompaniment is in the bass staff. The first staff shows a simple harmonic setting with a steady bass line. The second staff introduces chromaticism in the bass line, with notes like F# and C# appearing. The third staff continues this chromatic movement, with the bass line moving in a more complex, stepwise fashion, often in contrary motion to the melody.

34. In the middle cadences of a given melody, the use of III at the strong beat followed by II (or I on the strong beat followed by VII) will always signify the cadential "six-four" on the V bass.

35. In the given melodies, any of the following melodic forms will take the "cadential $\frac{6}{4}$, $\frac{5}{3}$ ":

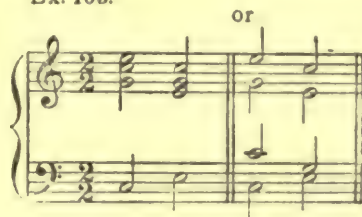
Ex. 104.



36. In constructing basses, or in harmonizing melodies, the student should deftly intermingle the first inversions with the root positions. Just as a number of consecutive root positions gives an effect of squareness and monotony, too many consecutive "six-threes" will produce a very weak effect.

37. The first inversions are very useful in avoiding the repetition of a chord in its root position. In this case, movement in all the parts is preferable to retaining common notes (see Chapter IV).

Ex. 105.



See also (a), (b) in the following example.

38. The second inversions (used sparingly) are always very effective if properly arranged. The "six-four" should be most

used in connection with the middle and final cadences. It also makes a very good chord for the climax of a phrase.

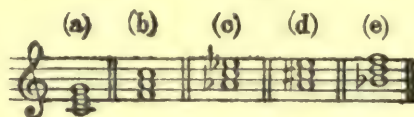
Ex. 106:

6
4

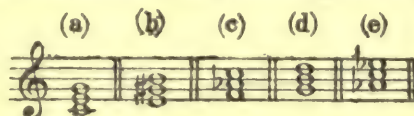
(a) (b)

EXERCISES TO CHAPTER VII

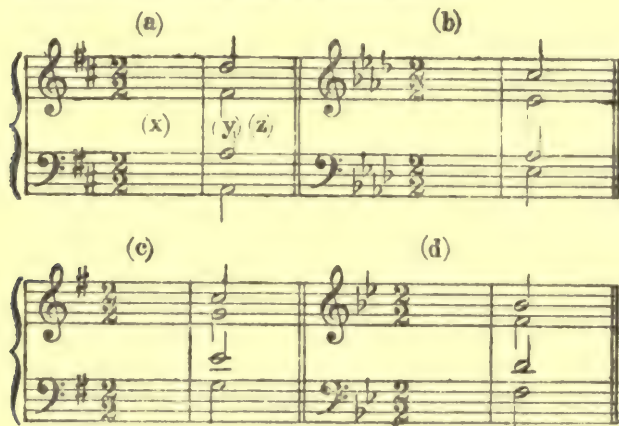
I. Give the 1st Inversions of the following chords:



II. Give the 2nd Inversions of the following chords:



III. Precede each of the following chords by another position of the same chord, and resolve the 6-4 "cadentially".



IV. Precede each of the chords in Ex. III. by a root-position of a different chord and follow as before.

V. Precede each of the chords in Ex. III. by the first Inversion of a different chord, following as before.

VI. Precede each of the following chords by a different chord, either in root position or in inversion and follow each by a chord on a *different* bass-note:

(a) (b)

(x) (y) (z) (x) (y) (z)

(c) (d)

VII. Add 3^d parts to the following Basses:

H.

VIII. Sequences.

IX. Slow Minuet.

† Minim followed by Crotchet

X.

H.



XI. Figure the following Basses and then "fill in":

H.



XII.



XIII.

P.



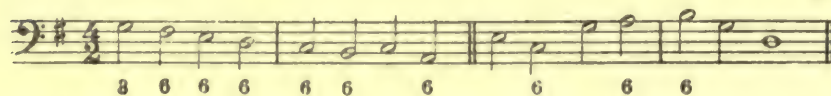
XIV.

M.



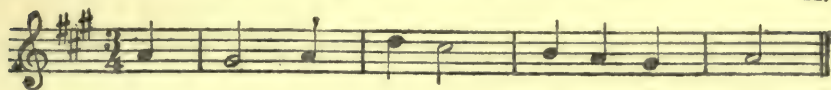
XV. Hymn tune.

M.

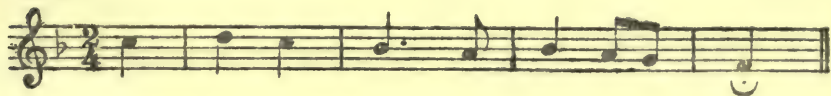


XVI. Harmonize the following melodies by adding 3 parts:

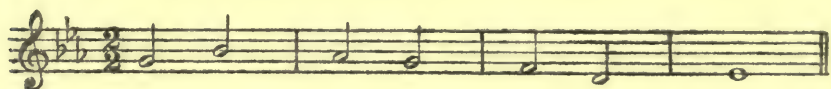
H.



XVII.

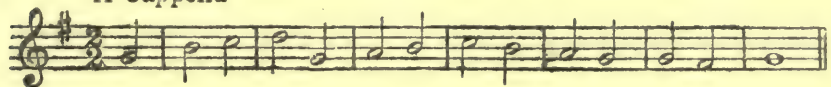


XVIII.



XIX.

A Cappella



XX.

(for Piano)

Derived.



XXI.

(for Piano)



+ Not to be harmonized

XXII.
(for Piano)

From "John Peel"



XXIII. In the following Ex., Secondary chords are recommended at *

Andante

M



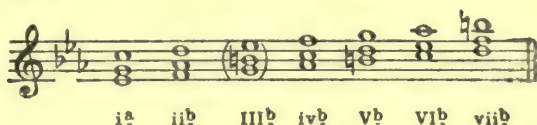
+ Not to be harmonized

CHAPTER VIII

INVERSIONS OF TRIADS IN THE MINOR MODE

1. All the seven triads of the minor mode may be taken freely in the first inversion, except the mediant triad, which requires special treatment, as it is a discord.

Ex. 107.



2. The first inversions of the two diminished triads ii^b and vii^b are quite good, but require a little care. It is best, when possible, to resolve the interval of the augmented fourth (or its inversion, the diminished fifth) by step in one or both parts.

Ex. 108.



3. The rules as to doubling and other treatment of the first inversions in the major mode apply equally to the minor mode.

4. The first inversion of the augmented triad on III resolves on either the VI or the I common chord. It need not be prepared.

Ex. 109.

D minor

(a) (b)

III^b VI III^b i

THE MELODIC MINOR FORM.

5. The raised sixth and the flattened seventh of the arbitrary melodic minor scale may also bear chords of the "six-three," or they may themselves form the sixth from the bass of "six-threes."

Ex. 110.

IV^b v^b

iv v

6. In all these cases it is better when at least three notes of the upper tetrachord of the scale appear in connection.

Ex. 111.

Upper tetrachord Upper

Lower tetrachord Lower

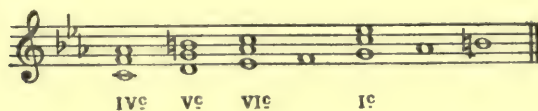
7. The most frequently used second inversions in the minor mode are those of the tonic, subdominant, dominant, and submediant chords.

Ex. 112.



The bass notes will be:

Ex. 113.



8. They are approached and followed on the lines laid down for second inversions in the major mode.

EXERCISES TO CHAPTER VIII

I. Add 3 parts to the following fragments and name the key:

(a) (b) (c) (d) M.

II. M.

III. M.

IV. H.

V. P.

VI. P.

VII. P.

VIII.

P.



IX.

Andante con moto

M.



X.

Moderato

M



XI.

Allegretto

H



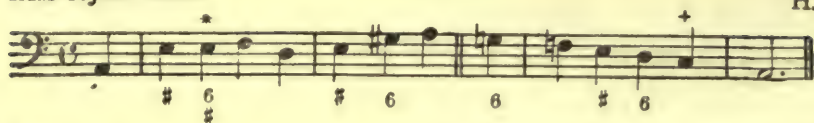
XII. Use some form of the Augmented triad (III') at +. The first case only requires Preparation:

M.

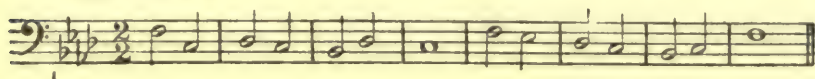


XIII. Hymn tune.

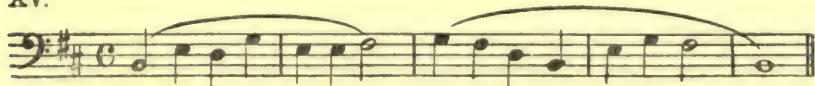
H.



XIV. Add suitable figuring to these 3 Basses. Do not fill in the upper parts:



XV.



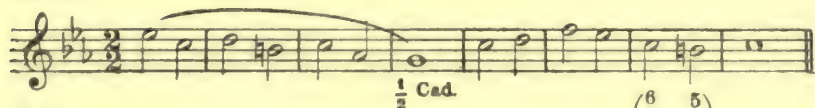
XVI.



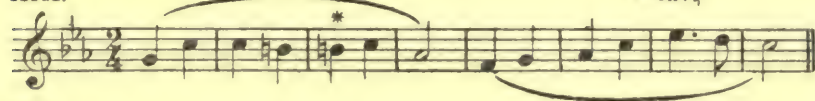
XVII. Add 3 lower parts to the following Melodies; write in a Figured Bass first:



XVIII.



XIX.



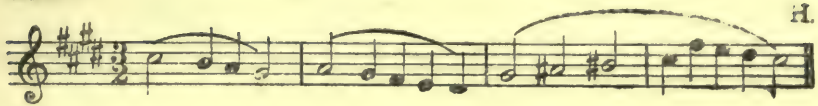
XX.



XXI.



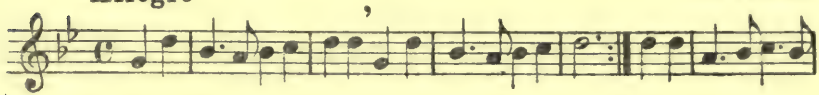
XXII.



XXIII. Arrange the following as Simple Piano pieces, by adding just a few chords here and there:

Allegro

Old French



XXIV.

Moderato (In 3 bar phrases,)

Swedish



(Seq.)



XXV. Put chords only at the beats marked. Use rests or sustained notes for the other beats:

Rather quick

Old English



CHAPTER IX

CADENCES: MELODIC ANALYSIS

1. Just as various points of punctuation are needed in ordinary language, so various points of rest or poise are required in music. These are called cadences.

2. A musical sentence divides itself into phrases. The normal phrase is four measures in length, but we also meet with phrases of two, three, five bars and other lengths.

3. A phrase always ends with a cadence of some kind. There are three chief kinds of full cadences and three kinds of middle ones. It takes two chords to make a cadence.

(A) THE FULL (OR PERFECT) CADENCE.

(a) *Authentic*; (b) *Plagal*; (c) *Scale Bass*.

4. The authentic cadence consists of the V chord followed by the I (both in root position).

Ex. 111.

Key C.

(a) Usual forms (b) Not so final (c) Rarer than (a)

The musical notation is presented in a grand staff with a treble and bass clef. It illustrates three types of authentic cadences in the key of C major.
 (a) Usual forms: The first variation shows a V chord (G4-B4-F#4) in the bass and a I chord (C4-E4-G4) in the treble. The second variation shows a V chord (G4-B4-F#4) in the bass and a I chord (C4-E4-G4) in the treble, with a different voicing.
 (b) Not so final: Shows a plagal cadence where the V chord (G4-B4-F#4) is in the bass and the IV chord (F4-A4-C5) is in the treble.
 (c) Rarer than (a): Shows a scale bass cadence where the V chord (G4-B4-F#4) is in the bass, followed by a VI chord (C4-B4-A4) in the treble, and then a V chord (G4-B4-F#4) in the bass.

The form with the mediant in the soprano (b) is much less final, and, therefore, is used frequently as a *middle* cadence.

5. The tonic chord should fall on the strong accent. This is then called a masculine cadence. The feminine cadence is much

rarer (a). Occasionally a compromise is made between the two by suspensions (b) (see Chapter XII).

Ex. 115.



6. The plagal cadence consists of the IV chord followed by I (both in root position).

Ex. 116.



7. The scale-bass cadence consists of a "six-three" on II followed by a tonic chord in root position. It was a great favourite with Gounod (see "Redemption") on account of its contrapuntal character.

Ex. 117.



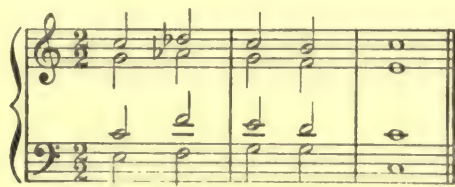
8. The authentic cadence is often approached through the cadential "six-four," and the seventh may be added to the dominant $\frac{5}{3}$ freely in all cadential forms.

Ex. 118.



9. When it is preceded by a flattened II chord,* it is known as the "pathetic cadence."

Ex. 119.



(B) MIDDLE CADENCES.

- (a) *Half (or Imperfect)* ; (b) *Interrupted (or Deceptive)* ;
(c) *Inverted Cadences.*

10. The half-cadence, or imperfect cadence, consists of the V common chord preceded by any other chord, frequently the tonic. In the latter case it is merely the full authentic cadence reversed.

Ex. 120.

(a) (b) (c) (d) (e) (f) (g)

I V II V IV V I^b V ii^b V G 5/4 G 5/4

etc.

* See Chapter XXI for chromatic triads.

11. The interrupted cadence consists of the V common chord (or the V seventh) followed by any other chord than the I. The usual formula is V, vi.

Ex. 121.

(a) or (b) Sometimes (c)

V vi V⁷ vi V⁷ iv^b

12. The inverted cadences appear in many forms. Either or both chords of the authentic and of the plagal cadences may appear in an inversion

Ex. 122.

Inverted Authentic Inverted Plagal

vb I V Ib vb Ib IVb I IV Ib etc.

(C) COMBINED CADENCES.

13. When the authentic and plagal cadences are combined, the close is known as the "grand cadence."

Ex. 123.

(a) (b)

IV I V I IV V I

14. The interrupted cadence is followed frequently by one of the perfect forms.

Ex. 124.



15. Before harmonizing a melody, it should be carefully analyzed. The ear will soon discover the correct phrasing. Then it only requires careful observation and practice to apply the right kind of cadence. The full authentic cadence (or the plagal) should be used at the end of each exercise.

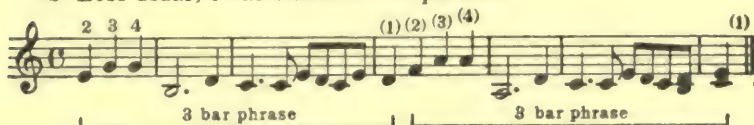
16. In analyzing melodies, remember that phrases do not always start on the first beat of the bar. Many phrases begin

Ex. 125.

(a) Normal division in 2, 4 and 8 bar lengths



(b) Less usual, 6 bar sentence in 2 phrases



(c) In 5-bar phrases



with one or more notes on the weak beats.* Then, roughly speaking, the phrases will end with the remaining value of the measure (bar), and this sort of measurement will probably continue throughout in a *regularly* constructed melody.

17. Note that the perfect cadence is approached generally through either the supertonic, or the subdominant, or the submediant chord.

Ex. 126.

The musical notation for Ex. 126 is presented in three parts, (a), (b), and (c), each spanning two measures of 3/4 time. The notation is written on a grand staff with a treble and bass clef. The chords are indicated by Roman numerals below the staff: (a) ii, V; (b) I, IV; (c) I, V, I, VI, V, I.

* These weak introductory notes constitute the *anacrusis*.

EXERCISES TO CHAPTER IX

- I. Transpose the Full Cadences in § 4, Example 114, to the key of A.
- II. Transpose the Plagal Cadences in § 8, Example 116, to the key of A \flat .
- III. Transpose the Half Cadences in § 10, Example 120, to the key of D minor.
- IV. Transpose the Interrupted Cadences in § 11, Example 121, to the key of E \flat and e \flat minor.
- V. Transpose the Combined Cadences in § 13, Example 123, to the key of b minor.
- VI. Fill in the following chords, and name the Cadences so formed:

(a) (b) (c)

(d) (e) (f)

- VII. Harmonize the following Melodic fragments so as to form the cadences named:

(a) Plagal (b) Authentic (c) Interrupted

(d) Inverted (e) Half Authentic

- VIII. Write a (a) Full Cadence; (b) Half; (c) Pathetic; and (d) an Inverted Cadence in F minor.
- IX. Write (a) a Plagal Cadence; (b) a Combined Interrupted and Authentic Cadence; and (c) an Inverted Cadence in F sharp major.

CHAPTER X

CHORD OF THE DOMINANT SEVENTH

1. The chord of the "dominant seventh" is formed by adding another third above the dominant common chord. The chord is the same in both major and minor modes. In the major, it is figured merely 7, the $\frac{5}{3}$ being understood; but in the minor it is marked $\frac{7}{\sharp}$ or $\frac{7}{\flat}$ to give the proper leading-note.

Ex. 127.



2. The common chord, having three notes, has two inversions. The dominant seventh, having four notes, has three inversions.

Ex. 128.

COMMON CHORD

C major C min.

Root Pos. 1st Inv. 2nd Inv. 3rd Inv. Root Pos. 1st Inv. 2nd Inv. 3rd Inv.

7 6 4 2 7 6 4 2

DOMINANT 7th

As a useful aid to the memory, note the numerical sequence : 7, 6-5, 4-3, 2. The full figuring understood is :

7	6	6	6
5	5	4	4
3	3	3	2

3. In four-part harmony the fifth may be omitted in the root position ; the root will then appear twice. Neither the third nor the seventh should be doubled, for they are both sensitive notes with a fixed progression.

Ex. 129.



But, generally speaking, all the notes of this four-note chord are present, one in each part, as is the case in all its inversions.

4. The addition of the seventh to the triad converts it into a discord.* All the dominant discords may be taken without preparation, but must be properly resolved.

RULE 25.

Every Discord in music requires a Resolution.

RULE 26.

The notes forming a Diminished Interval in any chord (concord or discord) have a tendency to "close in."

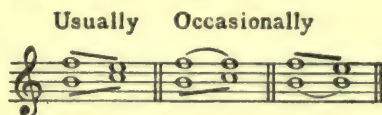
RULE 27.

The notes forming an Augmented Interval in any chord (concord or discord) have a tendency to "open out."

* Discords derived by a process of chord-construction are called fundamental or essential discords as compared with unessential discords, such as suspensions, passing-notes, etc.

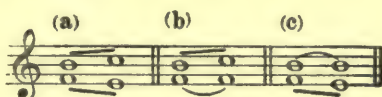
5. The diminished fifth of the dominant seventh chord will resolve thus:

Ex. 130.



Its inversion (the augmented fourth) appearing thus:

Ex. 131.



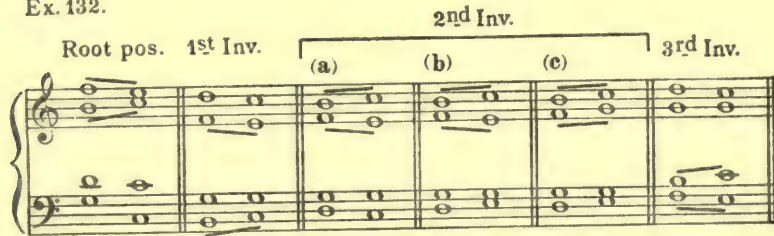
6. The V seventh chord has three usual resolutions:

- (a) on a tonic common chord,
- (b) on a submediant chord,
- (c) on an inversion of a subdominant chord.

A.

7. Resolution on the *tonic* chord works out thus:

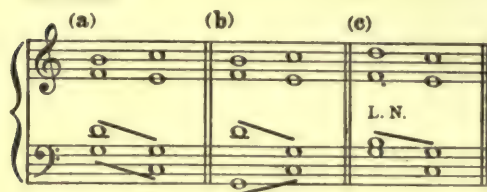
Ex. 132.



In resolving the second inversion on the Ib chord, the upward resolution at (c) is to be preferred in general, as it avoids doubling the major third of the I chord at (b). The same resolutions apply to the minor mode.

8. In the I resolution of the V seventh in the root position, one of the two chords must sacrifice the fifth. Otherwise the following faulty progressions will occur:

Ex. 133.



9. In a full cadence at the close of a piece, the V seventh will appear generally in the positions at (a), (b), (c), or (d).

Ex. 134.

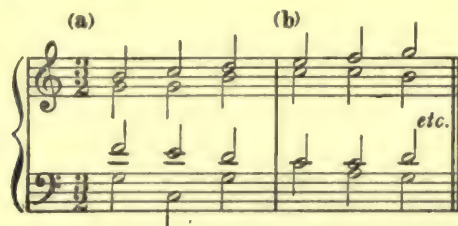


RULE 28.

The final effect of a full (Perfect) Cadence must be avoided in the course of a piece.

10. This can be done by reversing the accent, as at (a), or having the third of the tonic chord in the soprano, as at (b).

Ex. 135.



B.

11. The resolution on the *submediant* common chord works out thus:

Ex. 136.

(Rare)

Root pos. 1st Inv. 2nd Inv. 3rd Inv. Minor key Rare

The musical notation for Ex. 136 shows the resolution of the dominant seventh chord to the submediant common chord in various positions and inversions. The first four measures show the resolution in major key: Root position (7), 1st inversion (6 6), 2nd inversion (4 6), and 3rd inversion (2 6). The fifth measure shows the resolution in a minor key (B-flat major). The last three measures show the resolution in major key in 1st, 2nd, and 3rd inversions respectively, labeled as 'Rare'.

C.

12. The resolution on the *subdominant* chord resolves the interval of the diminished fifth obliquely. The IV chord is never used in its root position in this resolution, and the "six-fours" at (a) and (b) need to be carefully followed.

Ex. 137.

(a) (b) (c) (d) (Very rare).

The musical notation for Ex. 137 shows the resolution of the dominant seventh chord to the subdominant chord in four different ways, labeled (a) through (d). (a) and (b) show the resolution in major key, while (c) and (d) show the resolution in minor key. (d) is labeled as 'Very rare'.

D.

ORNAMENTAL RESOLUTION.

13. A discord may be resolved ornamentally—

- (a) by passing to some other note or notes of the chord before resolving the original note. This is merely a case of "deferred resolution."
- (b) by the insertion of passing-notes* between the dissonant note and its resolution.

* For passing-notes, see Chapter XIII.

Ex. 138.



E.

14. A dissonant note may be *transferred* from one part to another, or the discord may proceed to another position or inversion of the same chord before resolving.

RULE 29.

When a dissonant note or a discord is transferred, the first position is freed, but the last position should resolve according to rule.

RULE 30.

When a dissonant note is transferred to the Bass, it should not be moved again, but should resolve in the Bass.

Ex 139.

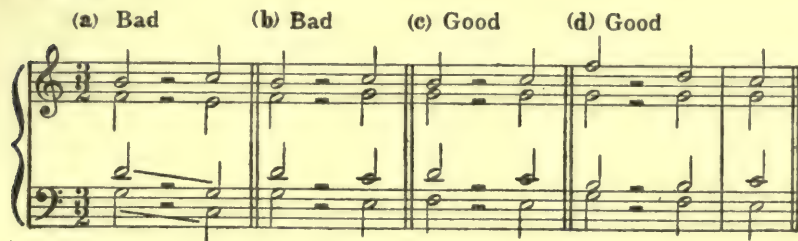


RULE 31.

The effect of a chord always continues through a rest, and if it be a Discord, it must resolve according to rule, just as if the rest were not there.

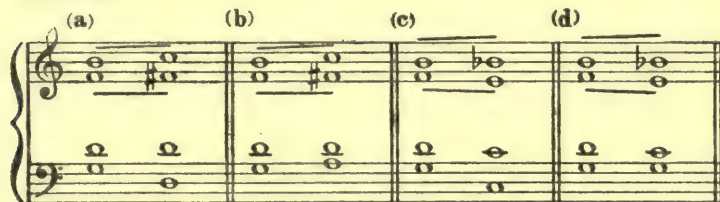
15. At (a) there is a case of bad parallel fifths; at (b) an unresolved discord; (c) shows the correction of (b); and (d) shows the transference of a dissonant note after a rest.

Ex. 140.



16. The following chromatic resolution of the dominant seventh is frequently used in modulation and for a chromatic colouring (see Chapters XI and XXII). Both the sensitive notes then move up or down a semitone.

Ex. 141.

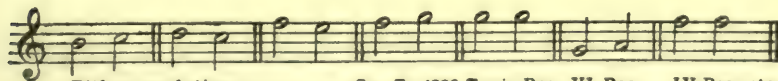


HARMONIZING MELODIES.

17. In applying the dominant seventh chord to the notes of a given melody the student will be guided chiefly by the ear. He will likewise observe that a note of the melody cannot be treated as the third or seventh of this chord unless the following note is one of the recognized progressions of these *sensitive* notes.

18. The following pairs of degrees will take a dominant seventh in some form together with its proper resolution :

Ex. 142.



Either resolutions See Ex. 1329 Tonic Res. VI Res. IV Res. etc.

19. The inversions of the dominant seventh will be found more useful than the root position in the course of an exercise, as the effect of a full (perfect) cadence should be avoided until the close.

20. In supplying chords to an *unfigured bass*, no discord can be used when the next bass note does not allow a proper resolution.

21. The part played by the dominant seventh in the full and interrupted cadences is a noteworthy one. The dominant chord there appears more often with the seventh than without it.

Ex. 143.

Ex. 143. Musical notation showing three measures (a), (b), and (c) in 2/4 time. The notation is for a piano accompaniment, with a treble staff and a bass staff. Measure (a) shows a V chord (root position). Measure (b) shows an I chord (root position). Measure (c) shows a V chord (root position) followed by a vi chord (root position). The bass line is figured with V, I, V, I, V, vi.

EXERCISES TO CHAPTER X

(In working the following Exercises, note carefully whether Mode is Major or Minor)

I. Transpose the Dominant 7th in § 1 into the following keys: A, a, B \flat , b \flat , F, f, G, and f \sharp .

II. Resolve the following Dominant 7th on to the Tonic chord:

(a) (b) (c) (d) (e) (f)

III. Resolve the following Dominant 7th on to the Submediant chord:

(a) (b) (c) (d) (e) (f)

IV. Resolve the following Dominant 7^{ths} on to the Subdominant chord (1st Inv.)

(a) (b) (c) (d) (e) (f)

V. Resolve the following on a position of the tonic chord:

(a) (b) (c) (d) (e) (f)

VI. Resolve the following on a position of the submediant chord:

(a) (b) (c) (d) (e) (f)

VII. Resolve the following on a position of the subdominant chord:

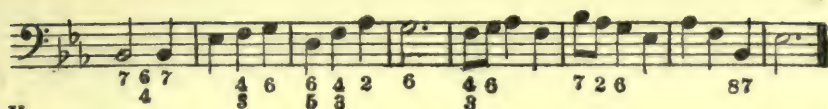
(a) (b) (c) (d) (e) (f)

VIII.

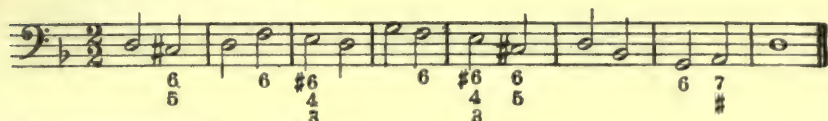
Andante (Voices)

IX. Minuet. (for Piano)

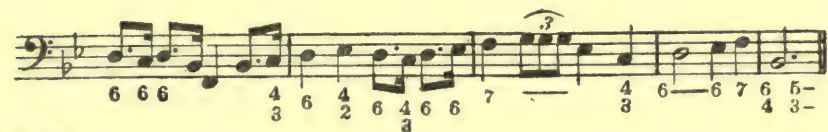
P



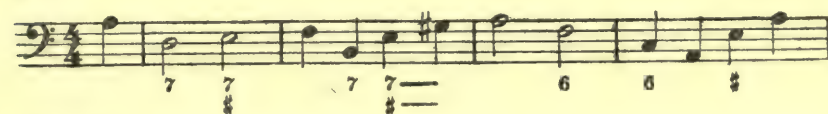
X.

Moderato (Voices)XI. *Pastorale (for Piano)*

XII.

Alla Marcia

XIII.



XIV. Hymn tune.

P.

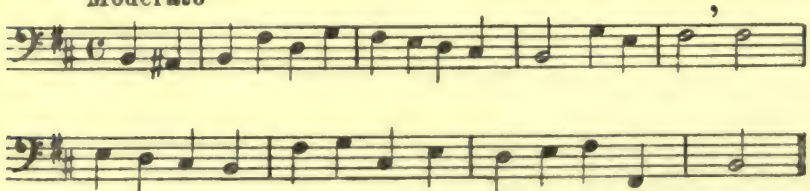


XV. Hymn tune.



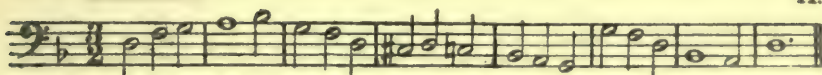
UNFIGURED BASSES

XVI. Add figures to the following and then harmonize:

ModeratoXVII. *Allegretto*XVIII. *Moderato*

XIX. Andante

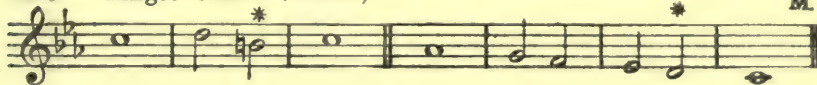
H.



In harmonizing the following Melodies, let the Cadences be as varied as possible. Use some position of the Dominant 7th at the places marked:

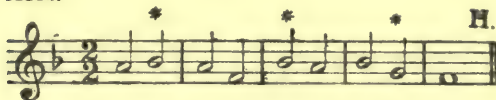
XX. Single Chant (Voices)

M.



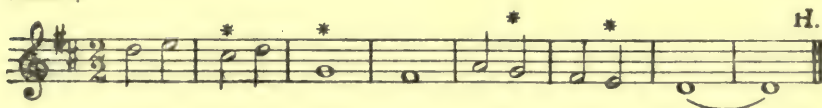
XXI.

H.



XXII.

H.



XXIII.

H.



XXIV. Double Chant. (Voices)

H.



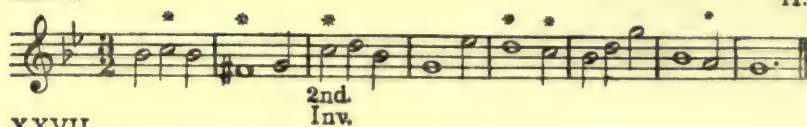
XXV.

H.



XXVI.

H.



XXVII. Andante (Piano)



XXVIII. Hymn tune.



XXIX. Part song.



XXX. Hymn tune.



XXXI.

H.



XXXII.



XXXIII. Siciliana. (for Piano).



XXXIV. Violin I (for String Quartet) "Bow" carefully.



XXXV.

Andante

H.



XXXVI. Add three parts to the following, using positions of chords of the 7th where indicated:



XXXVII. Hymn tune. Add Treble, Alto, and Bass. (Fill in a Figured Bass first.)

TENOR



XXXVIII.

TENOR



PART II

MODULATION—UNESSENTIAL NOTES—ESSENTIAL DISCORDS

CHAPTER XI

SIMPLE MODULATION

1. If all music remained in the same key, the effect would be very monotonous. In most pieces the key changes several times, but every piece must *begin and end* in the same key, though in long pieces the mode is changed occasionally from *major to minor*, or *vice versa*.

2. A change of key is called a modulation. A modulation gives a new tonic, a new leading-note, and so on. The shortest possible modulation consists of two chords only, and is then called a *transition*.

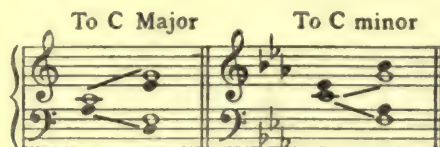
3. Modulation is effected by three means: (a) diatonic (b) chromatic; and (c) enharmonic. We shall here deal with the first two methods only.

4. At first, modulation should be restricted to the closely *related* keys only. In a major key these are the dominant and the subdominant majors, with the three related minors. In a minor key they are the dominant and subdominant minors, with the three related majors. Thus:

	C major (A minor)	
F major (D minor)		G major (E minor)
	C minor (E \flat major)	
F minor (A \flat major)		G minor (B \flat major)

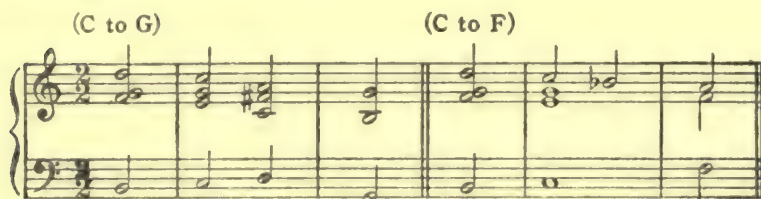
Or in musical notation—

Ex. 144.



5. A modulation is best effected by introducing the chord of the dominant seventh* of the new key followed by its tonic chord, for *no single chord can define a key.*

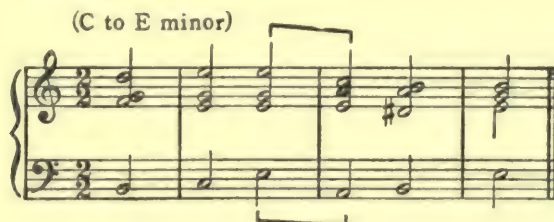
Ex. 145.



6. The new series of accidentals brought about by a modulation will all be fully expressed in the figured bass.

7. One or more "bridge chords" will make a modulation more gradual and natural. These are "ambiguous" chords common to both keys, and the more of them used, the more skilful the modulation will be. In the following, the marked chords are common to both keys. This method produces the purest style of diatonic modulation.

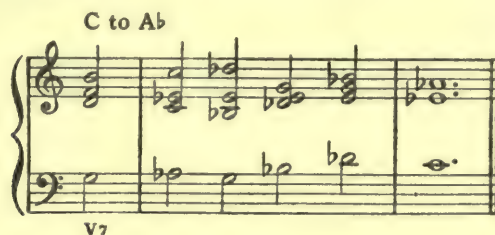
Ex. 146.



* The augmented triad, the dominant seventh, and the augmented sixth, as modulating chords, will be discussed later (Chapter XXVII).

8. Another beautiful means of modulation is by resolving the dominant seventh less regularly—in disappointed cadence fashion.

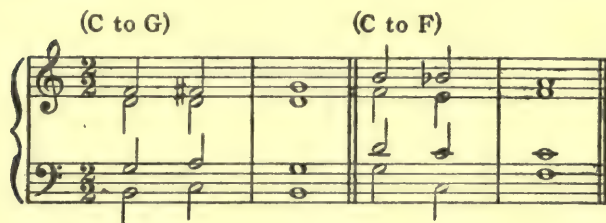
Ex. 147.



9. Modulation may also be effected by chromatic resolution of the dominant seventh.

- (a) The seventh may rise a chromatic semitone; or
- (b) the third may fall a chromatic semitone.

Ex. 148.



10. In modulation to more remote keys, often only a single "bridge note" is used—i.e., a note common to both keys.

Ex. 149.

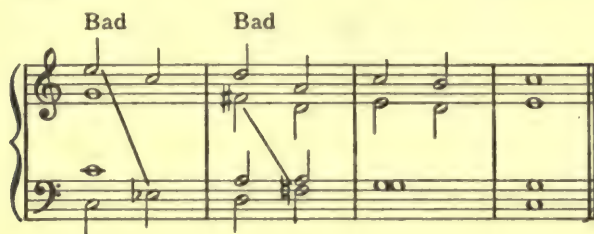


RULE 32.

(FALSE RELATION.)

In altering a note chromatically, keep it in the same voice, otherwise there is a great risk of a bad false relation.*

Ex. 150.



11. No false relation exists between a series of chromatic primary seventh chords, whose bass notes are a fifth apart

Ex. 151.



Roots:— A D G C

12. No false relation exists when the third of the first chord is either root or fifth of the second chord. Probably the binding effect of the common note accounts for this.

Ex. 152.



* This restriction applies more rigidly in the pure diatonic style than in the modern chromatic music.

13. If a raised note occur in a given melody, it will very frequently be the leading-note of the new key. If the new note be a lowered one, it will probably be the subdominant of the new key.

14. In harmonizing melodies, the chromatically altered note does not always appear in the given part. The real *feeling* of the melody must be considered and tested at the keyboard before deciding on the best key for a phrase or a part of a phrase; as a modulation is *implied* often by a particular *curve* of the melody itself without any accidentals appearing in the melody.

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EXERCISES TO CHAPTER XI

Make similar Tables to that in § 4 Chapter XI; giving the related Keys of the first order to (a) G; (b) d; (c) A; (d) f; and (e) g#.

In working these Exercises the Boundaries of the Modulations should be carefully marked off by the Student as in Exercises I and II, Capitals indicating Major Mode: smalls, minor mode:

I.

II.

III

Andantino

IV. Hymn tunes.

P.

[illegible]

V.

The second system of the musical score for 'The Bird Song' consists of two staves. The top staff continues the melody from the first system, starting with a half rest followed by eighth notes G4, A4, B4, and C5, then a quarter note B4, and ending with a half note A4. The bottom staff continues the accompaniment, starting with a half rest followed by eighth notes G3, A3, and B3, then a quarter note C4, and ending with a half note B3. The key signature remains one sharp (F#), and the time signature is 2/4.

VI.

VII.

VII.

Andante con moto

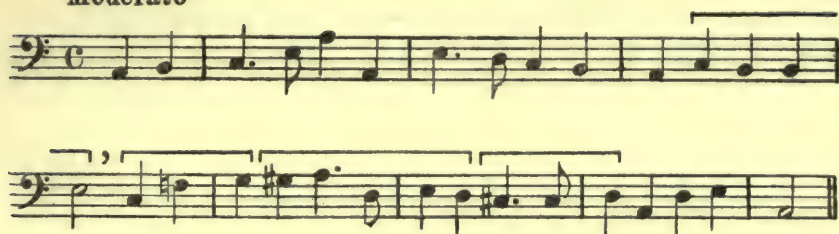
Andante con moto

Two staves of music in 3/4 time, key of B-flat major. The first staff contains a melody with notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139

XI.

Moderato

P.



XII.

P.



MELODIES

XIII. Double Chant.

H.



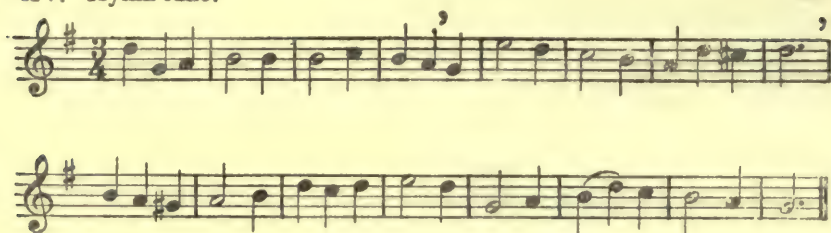
XIV.

H.



XV. Hymn tune.

H



XVI.

Andantino



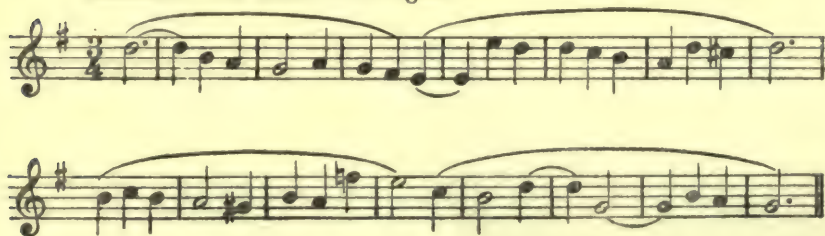
XVII.

Larghetto (for Piano)



XVIII.

Andante con moto (for Organ)



XIX.

Lento maestoso e marcato (for Piano)

M.



NB. Do not harmonize the 2 notes (a) and (b)

XX. Arrange the following for Piano by adding simple harmony;
strict 4-part writing need not be pursued:

Andante con moto

English



XXI.

Moderato e con espressione

Old Scotch Lament



XXII. Continue the following as a Modulating Sequence, (falling) passing through the keys of g minor, Eb, c minor, finishing with Bb again:

Giocoso

H.

PIANO

etc.

XXIII. Treat the following as a Modulating Sequence, (rising) passing through the keys of d minor, e minor, F, G and cadence in C:

Serioso

PIANO

etc.

CHAPTER XII

SUSPENSIONS

1. A *suspension* is a note of the chord held over into another of which it forms no part.
2. Any note may be suspended over the following chord if it be able to fall by step to a note of the second chord.

RULE 33.

The Suspension must be prepared in the same voice as the Suspension itself.

3. The preparing note must be the root, third, fifth, or the seventh of the preparing chord. It must not be a passing-note.

RULE 34.

The Suspension itself (the Percussion) should generally be on an accented beat, and the Resolution on a *weaker beat*. In triple time, the Percussion of the Suspension will usually be on the first or the second beat of the bar.

RULE 35.

The Suspended Note may be tied or repeated. If tied, the first note is seldom shorter in time length than the second one.

RULE 36.

The Resolution Note, if appearing as well as the Suspension, should be sounded at a distance of at least a ninth *below* the Suspension.

Such a note, if in the bass, should be approached by contrary motion. If in an upper part, it should be approached by scale and contrary motion.

Ex: 153.

(a) Bad (b) Good (c) Bad (d) Good (e) Bad



(a) and (c) are much too harsh; (d) is good on account of the scale progression in the tenor.

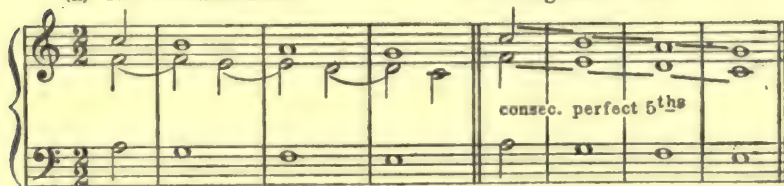
RULE 37.

Whereas Suspension is only delayed progression, the passage must always be as correct as if the Suspension were absent.

Ex. 154.

(a) Not recommended

(b) Original form



4. A suspended note always resolves on the same chord,* but the position or even the inversion may be changed together with the resolution itself. The latter case renders the figured bass somewhat complex.

* See, however, par. 22.

Ex. 155.

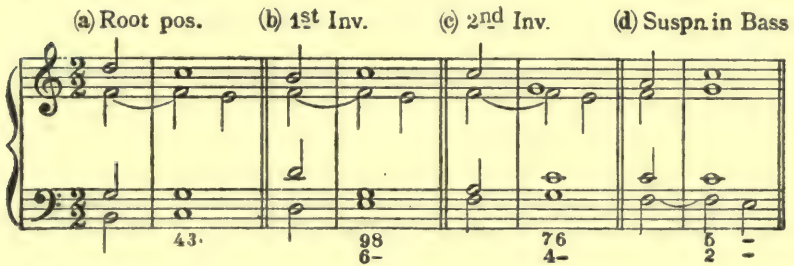


5. In all "figuring" of suspensions the *second* figure represents the real chord. The student should work this out mentally *first*.

6. Each note of a common chord may be suspended.

(A) THE SUSPENDED THIRD (COMMONLY CALLED THE 4-3 SUSPENSION).

Ex. 156.



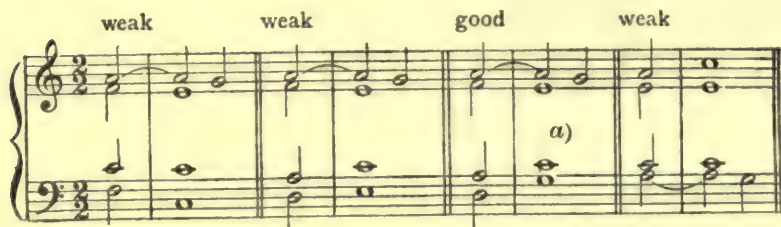
7. Remember that—

4	3	implies	8	-
			5	-
			4	3
			<hr/>	
9	8	implies	9	8
6	-		6	-
			3	-
			<hr/>	
7	6	implies	8	-
4	-		7	6
			4	-

and that the safest note to double is nearly always the bass note.

(B) THE SUSPENDED FIFTH (THE 6-5 SUSPENSION).

Ex. 157.



8. As the element of dissonance is the chief characteristic of the suspension, the suspended fifth (except as at *a*) is only really strong when applied to a chord of the seventh (see par. 12).

(C) THE SUSPENDED OCTAVE (THE 9-8 SUSPENSION).

Ex. 158.



9. In the 7-6 form at (*b*) there must be no fifth with the seventh, as the chord is a "six-three." Such a fifth would convert it to a secondary seventh chord, a 6-5-3.

10. The leading-note frequently falls as at (*a*) in order to avoid doubling the delayed note of a suspension, as would have been the case had the tenor B gone to C.

11. Remember that—

9	8	implies	9	8
			5	-
			3	-
7	6	implies	8-	76
			76	not 5-
			3-	3-
6	-	implies	8	-
5	4		6	-
			5	4

12. Similar suspensions may be added to the dominant seventh chord.

Ex. 159.

	Root pos.	1 st Inv.	2 nd Inv.	3 rd Inv.
The 4-3				
	7- 4 3	5 - 4 - 2 -	7 6 4 - 3 -	6 - 5 4 2 -
The 6-5				
	7 - 6 5	6 - 5 4 3 -	5 - 4 3 2 -	7 6 4 2 2 -
The 9-8				
	9 8 7 -	7 6 5 -	6 - 5 4 3 -	6 - 4 3 2 -

Any chord containing the given note may be supplied at (a)

13. Suspensions may be applied with even greater effect to the leading seventh and diminished seventh chords. These will be treated later on.

RETARDATIONS.

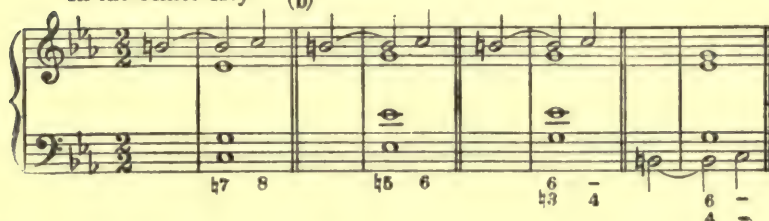
14. A retardation is a rising suspension. The retardation most used is the 7-8 over the tonic common chord.

Ex. 160.

In the Major Key



In the Minor Key (b)



The first inversion (b) is the form most frequently found.
 15. Retarded thirds and fifths are possible.

Ex. 161.



16. The 5-6 retardation on the leading-note is not infrequent, but its proper classification is somewhat vague.

Ex. 162.



DOUBLE SUSPENSIONS.

17. The 9-8 suspensions and the 4-3 may be combined.

Ex. 163.



* The Leading-note may fall here to avoid the Suspension

18. The 6-5 and the 4-3 may be combined in the V seventh chord.

The 7-8 and the 4-3 may also be used together.

TRIPLE AND QUADRUPLE SUSPENSIONS.

19. The 9-8, 7-8, and 4-3 may be taken all together; also the whole of a discord may be suspended over the next chord provided each part moves a second.

Ex. 164.

In 5 parts



20. The conjunction of the 9-8, 6-5, and 4-3 is also possible.

Ex. 165.



ORNAMENTAL RESOLUTIONS.

21. The resolution of a suspension may be delayed by the interpolation of—

- (I.) other notes of the chord ; or
- (II.) passing-notes,* or other auxiliary tones.†

Ex. 166. (a) Plain (b) Harmony note (c) Changing note (d) Passing note (e) Leap to H.N. followed by P. Ns.

EXCEPTIONAL RESOLUTION.

22. Occasionally a suspension resolves on another chord altogether. The suspension itself must resolve just as in the usual form.

Ex. 167.

I VI

23. In working exercises on suspensions, always keep the resolution in mind as being the real chord. The suspension is only a decoration of a chord.

* See Chapter XIII for passing-notes.

† See Chapter XIV for auxiliary tones.

EXERCISES TO CHAPTER XII

SIMPLE SUSPENSIONS

I. Add the Suspension 4 to 3 to each of the following chords; give the correct figuring:

(a) (b) S.in Sopr. (c) (d) S.in Bass (a) Thus

II. Add the Suspension 6 to 5 to each of the following chords; give figuring

(a) (b) (c) S.in Alto (d) S.in Bass

III. Add the Suspension 9 to 8 to the following chords; figure the Bass:

c minor (a) (b) (c) (d) S.in Bass

IV. Add the Retardation 7 to 8 to the following chords; give figuring

d minor (a) (b) (c) (d) R in Bass

V. Remove the Suspensions from the following: (Rewrite it)

P.

VI. Add 3 parts above the following Bases:

H.

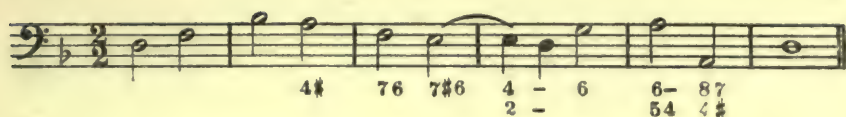
VII.

H.

56 76 76 76 6 4-3 6 76 76 43 6 76 7-
49

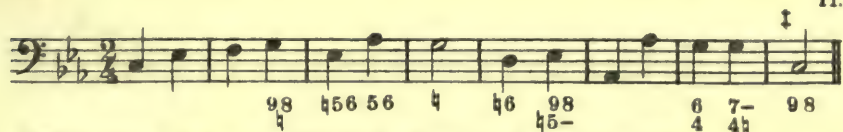
VIII.

H.



IX.

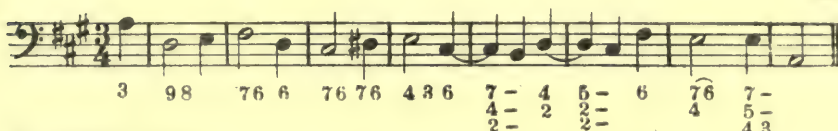
H.



↑ The Leading note here should be in the Tenor and should fall to the V.

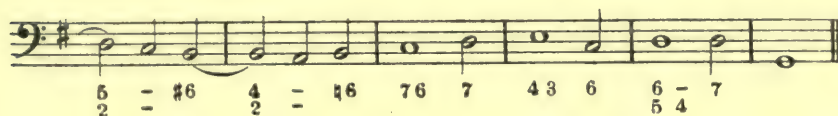
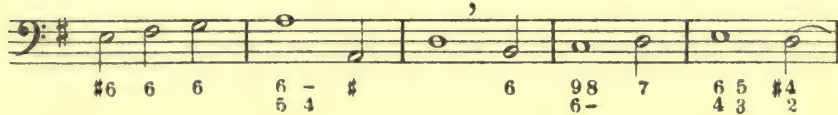
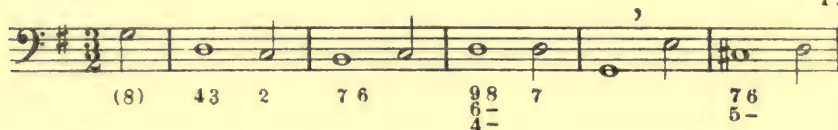
X.

M.



XI. Hymn tune.

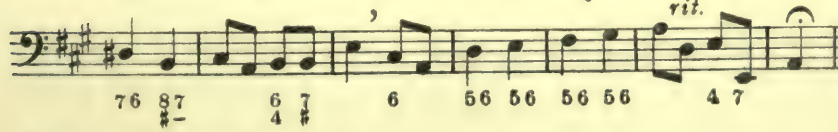
P.



XII.

Allegretto

P.



* Really a 98 on the 13th note.

XIII.

R , R P

Figured bass for exercise XIII:

Staff 1: (3) 43 9 6 4 3 6 76 7 \flat 6 \flat 78 28 45 \sharp -

Staff 2: 28 $\frac{4}{2}$ 6 $\frac{76}{4-}$ $\frac{76}{2-}$ $\frac{5-}{6-}$ $\frac{98}{4-}$ $\frac{76}{65}$ $\frac{6-}{4-}$ 78 $\frac{6-}{54}$ $\frac{5-}{-3}$

XIV.

Moderato (Voices)

Figured bass for exercise XIV:

Staff 1: 6 $\frac{4}{2}$ - $\frac{6}{4}$ - 6 $\frac{6}{4}$ - 76 56 6 7 \sharp

Staff 2: 4 8 \sharp 6- $\frac{98}{5}$ 76 $\frac{66}{5}$ 6 $\frac{7}{4}$ $\frac{\flat}{8}$ - 4 $\frac{5}{2}$ - $\frac{5}{2}$ -

Staff 3: $\frac{7}{2}$ - $\frac{66}{\flat 5}$ $\frac{\flat 48}{4-}$ $\frac{98}{6-}$ 76 $\frac{76}{5-}$ 48 48 48 56 $\frac{6-}{54}$ $\frac{7-}{-3}$

XV. Add as many Suspensions as possible (of all kinds) to the following:
(Rewrite it)

Exercise XV shows two staves of music in treble and bass clef, featuring various chords and suspensions for harmonic analysis and rewriting.

M.

XVI. Add Suspensions which will resolve on the chords marked at the 2nd beats of the bars:

XVII. Add figures to the following, introducing Simple Suspensions: P.

XVIII.

P.

XIX. *Tranquillo*

P.

DOUBLE AND TRIPLE SUSPENSIONS
(including Suspensions in Dominant 7th Chord)

XX.

P.

XXI.

P.

XXII.

H.

XXIII.

H.

† Irregular resolution

XXIV.

P.

XXV. Add Double and Triple Suspensions to the following, so as to sustain a crotchet movement:

Larghetto (Voices)

(from S.S. Wesley)

cresc.

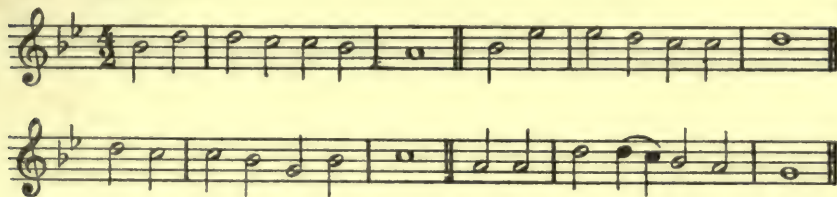
(Minim movement)

p

MELODIES CONTAINING SUSPENSIONS

XXVI. Hymn tune.

H.



XXVII.



XXVIII.



XXIX.

Allegretto scherzando (for String Quartet, or Piano)

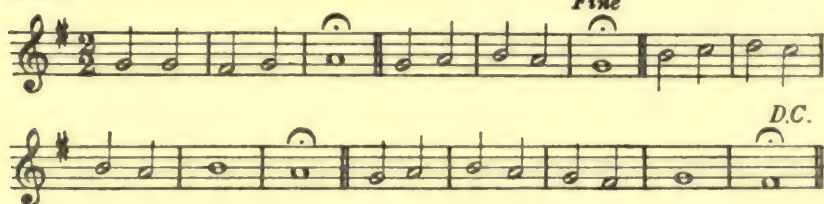
MELODIES IN WHICH THE SUSPENSIONS ARE TO BE
INTRODUCED IN ONE OF THE 3 LOWER PARTS.

In harmonizing these Chorales, the chord at the Pause should always be in the Root Position. The Cadences and Modulations should be well varied.

XXX.

Fine

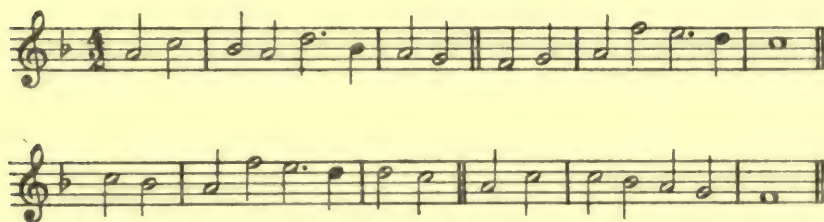
Chorale



XXXI.

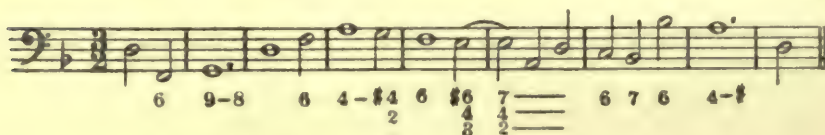


XXXII.



XXXIII. Resolve the following Suspensions ornamentally, by first leaping to another Harmony-note:

P.



CHAPTER XIII

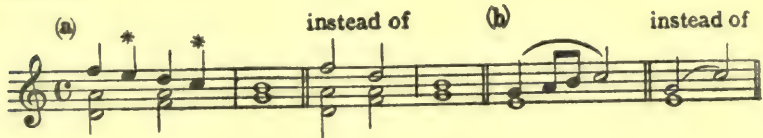
PASSING-NOTES

1. Passing-notes are ornamental notes which do not belong to the chord. They occur on the unaccented parts of the bar.

(A) SCALE PASSING-NOTES.

2. A skip of a third in any part may be filled in scalewise by a passing-note. A skip of a fourth may be filled in scalewise by two passing-notes.

Ex. 168.



RULE 38.

The Passing-note must not cause bad progressions, such as "Parallel Fifths," or "Octaves," "Consecutive Sevenths," etc. Nor can it cure what would be a fault without it.

RULE 39.

Whereas a *first* Passing-note may always return to the original harmony notes, a *second* Passing-note must not return to the first, but *must continue* in the same direction.

Ex. 169.



3. Passing-notes are seldom indicated by the figured bass; but when they occur in the bass itself, they are distinguished by "lines of continuation." The first harmony is then to be retained through such passing-notes.

Ex. 170.



4. Passing-notes may be taken in two or more parts at once. If in "similar motion," they will move in thirds or in sixths; occasionally in "six-threes."

Ex. 171.



5. Passing-notes may be taken by contrary motion in several parts at once. They must continue by contrary motion, and always by step, until another chord is reached.

Ex. 172.



6. The *melodic minor scale* must be used for passing-notes in the minor key. The augmented second at (e) must be avoided. For two consecutive passing-notes, any of the forms (f), (g), (h), (i) may be used, but as a rule the forms at (f) and (g) will be best.

Ex. 173.



7. Chromatic notes may be used as passing-notes, but if a step of a tone be present, it should come first, not last.

Ex. 174.



RULE 40.

This class of Passing-note must always be approached and quitted by step.

(B) SKIPPING PASSING-NOTES.

8. These occur in unaccented parts of the bar or of the beat. They are approached by leap, but are always quitted by step. If the passing-note be *above* the principal note, it is generally a diatonic note—i.e., tone or semitone above according to the scale.

Ex. 175.



9. If *under* the principal note, it is mostly chromatic, being a semitone below the principal note.

Ex. 176.



10. In harmonizing unfigured basses, where the bass moves quickly, an ample allowance of passing-notes and arpeggio notes should be made.

Ex. 177.



EXERCISES TO CHAPTER XIII

I. Add Passing notes to the following so as to sustain the crotchet movement:

H.



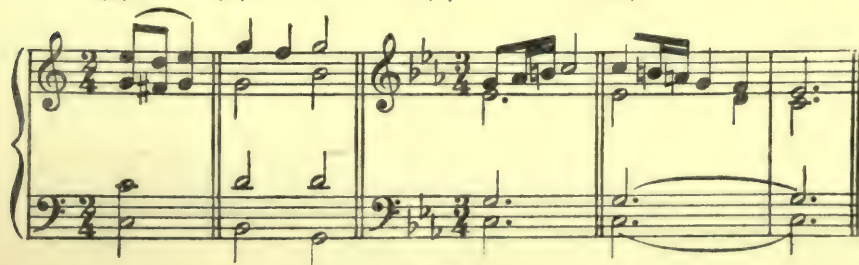
II. Improve the following fragments by adding Companion-Passing notes:

(a) (b) (c) (d) (e) (f)



III. Improve the following fragments by altering the chromaticism:

(a) (b) (c) (d)



IV. Mark the Passing notes which are used incorrectly in the following: H.



Harmonize the following Basses in 4 parts:

V. Double Chant.



VI.

Moderato



VII.

Moderato



VIII.

Maestoso

P.

— 6 — 4 — — — 6 6 6 6 5 — — —
 4 3 5 4 4

b5- 6- — — — 6 6 — 6 8 7 — — — 6 4 6

— — 6 — — 6- — — 6- 6- 4- 4- 6 — — 6 4 4

Add 3 Parts below the following Melodies. (Passing notes marked +)

IX.

Moderato

H.

X. Double Chant.

H.

XI. Passing notes not marked

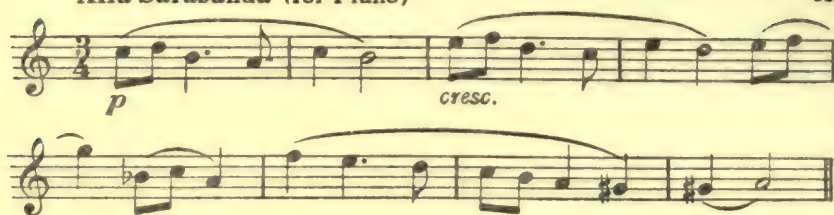
Semplice

H.

XII.

Alla Sarabanda (for Piano)

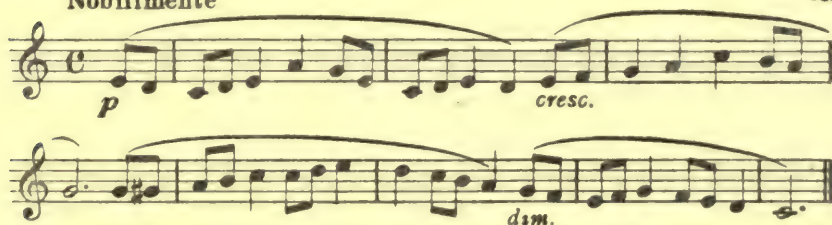
H.



XIII. Hymn tune.

Nobilimente

H.



XIV. Suggest the figuring for the following 'Cello Solo. The marked notes can be regarded as the real, though unsustained, bass:

M.



XV. Harmonize in a simple style for Piano:

Allegro

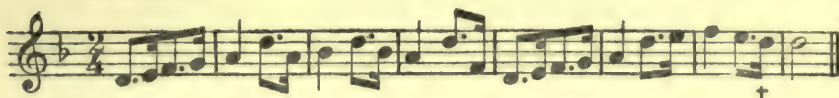
Welsh



XVI.

Moderato

Scotch Air



†The D is an Anticipation note, and must not be harmonized.

XVII.

Alla Marcia

Folk song



XVIII.

Con moto

(from Arensky)



CHAPTER XIV

OTHER AUXILIARY NOTES

CHANGING-NOTES.

1. A repeated note may be varied by an auxiliary note either above or below it. These may be diatonic or chromatic, and used singly or doubly. The double auxiliary notes will be in thirds or sixths by *similar* motion, and may be at any interval by *contrary* motion.

Ex. 178.

The musical notation for Example 178 consists of two systems of piano accompaniment, each with a treble and bass staff. The first system contains measures (a) through (d), and the second system contains measures (e) through (h). Measures (a) and (b) show a single auxiliary note (G) above a repeated note (F). Measures (c) and (d) show a double auxiliary note (G and A) above a repeated note (F). Measures (e) and (f) show a single auxiliary note (G) below a repeated note (F). Measures (g) and (h) show a double auxiliary note (G and F) below a repeated note (F). A bracket labeled '(5 parts)' is placed under measures (g) and (h).

2. Such auxiliary notes may be either diatonic or chromatic. If below, they are generally at the distance of a semitone.

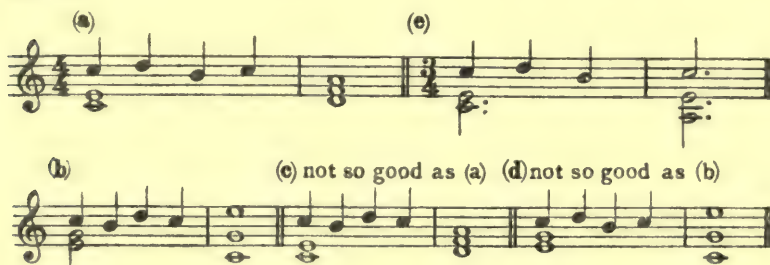
3. Another form of changing-notes occurs when the principal notes are at the distance of a second. The first then moves a second on the other side of the principal notes. They usually occur in descending passages.

Ex. 179.



4. A third form, perhaps the best-known device, is for the first passing-note (taken by step) to leap a third to the note on the *other* side before going to its proper goal. The melodic curve should always be arranged as at (a), (c), and (e), and not as at (b), (d), and (f).

Ex. 180.



5. Such changing-notes may proceed in thirds or in sixths.

Ex. 181.



6. Another form of changing-note is as follows :

Ex. 182.

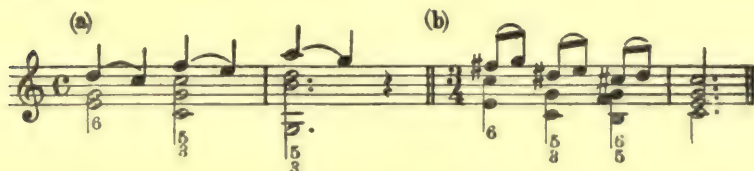


APPOGGIATURAS.

7. An appoggiatura is an auxiliary note taken on the accented part of a bar or a beat. It lies a second above or below the harmony note. It may be likened to an unprepared suspension. The approach to it is free, but it is always left by step of a second.

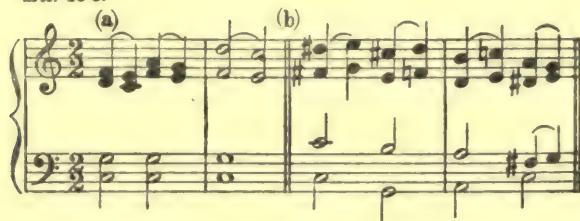
8. If the appoggiatura be *above* the harmony note, it is generally diatonic; if below, chromatic.

Ex. 183.



9. Appoggiaturas may be taken in two or more parts at once.

Ex. 184.



ANTICIPATION NOTES.

10. These occur when one or more parts proceed prematurely to their notes in the next chord, whilst the others remain normal.

Ex. 185



11. Sometimes a note is anticipated in another part.* This anticipation may be doubled.

* This was a frequent practice with the earliest opera composers.

Ex. 186.

**RULE 41.**

The Anticipation Note must be shorter in time-length than the note anticipated.

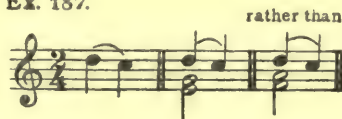
AUXILIARY NOTES IN GIVEN MELODIES.

12. The ready recognition of auxiliary notes and passing notes in a given melody makes for a much more graceful harmonization. It is especially important to discover the appoggiaturas and suspensions.

13. Before harmonizing his melodies, the student should analyze them carefully by securing the best phrasing and marking all the auxiliary notes. "S." will stand for suspension; "P." for passing-note. "A." for appoggiatura or a cross (+) will indicate any auxiliary notes which do not belong to the chord.

14. When one beat has two notes a second apart, treat the first as an appoggiatura and the *second* as the harmony note.

Ex. 187.



15. In a scale-passage moving with two notes to a beat, half the notes may be appoggiaturas.

Ex. 188.



EXERCISES TO CHAPTER XIV

- I. In the following Bass, all the Passing notes, Appoggiaturas etc. are figured. The few Suspensions are marked S. These must be prepared but the Appoggiaturas etc. may be taken by leap. Excepting where marked * - * keep the movement in the highest part.

Moderato M

Figured bass notation for Exercise I:

Staff 1: *mf* 87 6 6 6- 6- 76 65 98 6- 6- 66 6 6 4- 43 82 9-

Staff 2: 76 98 98 6 5 6 6 6- 6- 65 76 6 4- 7- 4- 82 43 9-

Staff 3: *mf* 6- 6- 6 6 5 6 765 76 76 76 9 8 65 43 8- 7-

- II. Add 3 parts to the following fragments, treating the marked notes as Passing notes or Appoggiaturas:

M.

Fragment (a) * (b) * (c) * (d) * (e) *

Fragment (f) * (g) * (h) * (i) * (j) *

Fragment (k) * (l) * (m) *

III. Add 3 parts below the following Melodies:

M.



* Only crotchets to be used, except for last chord.

+ At these places, the chords become secondary or weak.

IV.

Andante (for Piano)

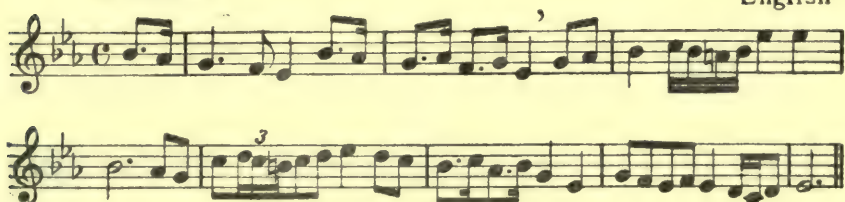
from a Welsh folk-tune



V.

Moderato

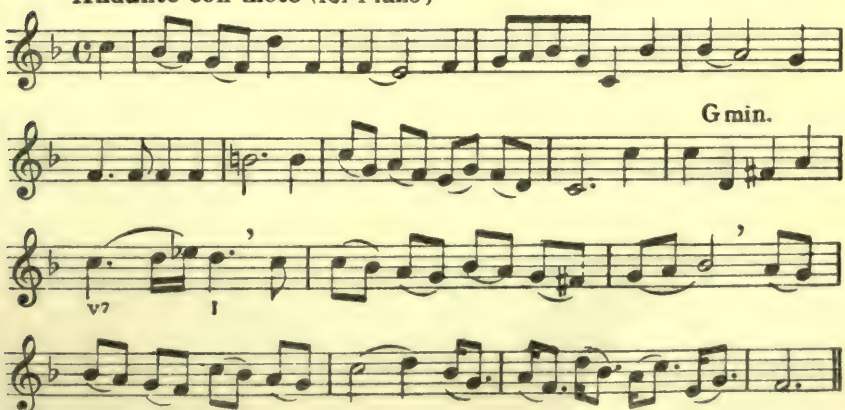
English



VI.

Andante con moto (for Piano)

from Arne's "Blow, blow"



VII. Add a simple Piano Part;

Alla marcia

The Minstrel-Boy

Musical score for 'The Minstrel-Boy' in 2/4 time, key of B-flat major. The score consists of a vocal line and a piano accompaniment. The piano part is written for grand staff (treble and bass clef). The vocal line is in treble clef. The piano part includes a section marked 'etc.'.

Continuation of the musical score for 'The Minstrel-Boy', showing the vocal line and piano accompaniment.

VIII. (Note the Plagal Cadences.)

Andante sostenuto (for 4-Part Chorus)

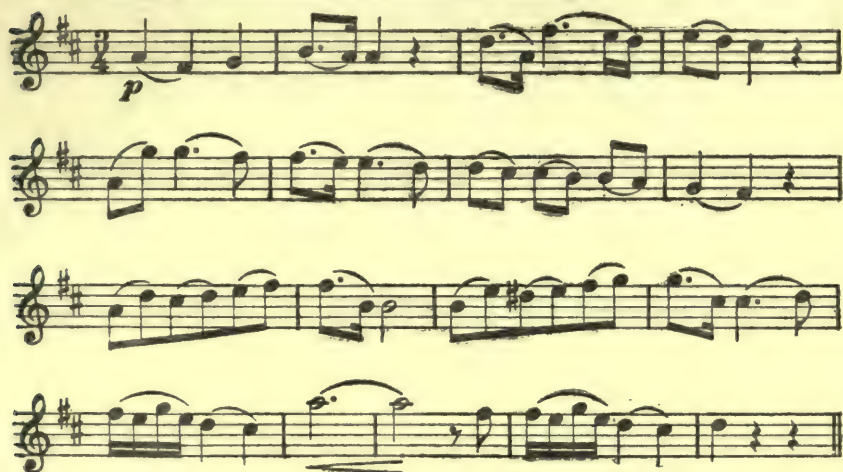
Irish Air

Musical score for 'Irish Air' in 4/4 time, key of B-flat major. The score is for a 4-part chorus and includes a piano accompaniment. The piano part is written for grand staff. The score includes a section marked 'p' (piano) and a section marked 'rall.' (rallentando).

IX.

Tempo di Minuetto for Piano (or Strings)

(from Mozart)



X.

Andante (for 4-part Chorus)

Cherubini



XI.

Allegretto



- XII. Add a Bass part (in dotted crotchets throughout) treating the marked notes as Passing notes or Appoggiaturas. The Bass part may be written in 8ves, and should be figured:

Allegretto (for Piano)

M.



- XIII. Add 3 parts, using only crotchets:

Con moto (for Piano)

M.

When the above Exercise is in the upper register, all the other parts must be moved up also.

XIV. Analyze the following, numbering the chords by the Bass notes:

Andante moderato

M.

The first system of musical notation is in G major (one sharp) and 2/4 time. It consists of two staves. The upper staff contains a melody of eighth and sixteenth notes. The lower staff contains a bass line with chords. The first measure has a dynamic marking *p*. Below the first three measures of the bass line are the numbers 1, 2, and 3, indicating the first three chords for analysis.

The second system of musical notation continues the piece. It consists of two staves. The upper staff continues the melody. The lower staff continues the bass line with chords. There are no dynamic markings in this system.

The third system of musical notation concludes the exercise. It consists of two staves. The upper staff continues the melody. The lower staff continues the bass line with chords. Dynamic markings *mf*, *f*, and *p* are present. Above the first measure of the upper staff is the marking *rit.*. At the end of the bass line, there is a double bar line followed by a decorative flourish and an asterisk (*).

CHAPTER XV

THE CHORD OF "LEADING SEVENTH" AND OF "DIMINISHED SEVENTH"

1. There are two chords of the seventh on the leading-note which are of considerable importance.

(A) THE CHORD OF THE "LEADING SEVENTH."

2. This is formed by adding the seventh to the diminished triad on the leading-note. It leans very strongly to the tonic common chord. This chord having a minor seventh (major submediant) is peculiar to the major mode.

Ex. 189.



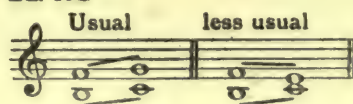
3. Here are the inversions and their usual resolutions. Of course, the three upper parts may be variously arranged. Note the progression of the seventh itself and of the diminished fifth.

Ex. 190.

$\text{vii}^\circ 7$
 $\text{vii}^\circ 7^b$
 $\text{vii}^\circ 7^c$
 $\text{vii}^\circ 7^d$

4. In the first inversion, the diminished fifth resolves upwards more often than downwards, to avoid doubling the bass of a first inversion of a major chord.

Ex. 191



5. In resolving this chord, beware always of consecutive perfect fifths.

Ex. 192.



6. More rarely, the "leading seventh" resolves by retaining the seventh as a note of the IV chord.

Ex. 193.



7. The following resolution is very frequent, but the combination then loses its special chordal quality. The seventh becomes a mere *appoggiatura* over a dominant seventh chord, and the likeness to a leading seventh chord is only accidental.

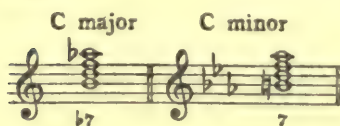
Ex. 194.



(B) THE CHORD OF THE DIMINISHED SEVENTH.

8. More frequently, the seventh added to the triad on the leading-note is a *diminished* seventh, and this is used in both major and minor modes.

Ex. 195.



9. The usual tonic resolution works out as follows:

Ex. 196.



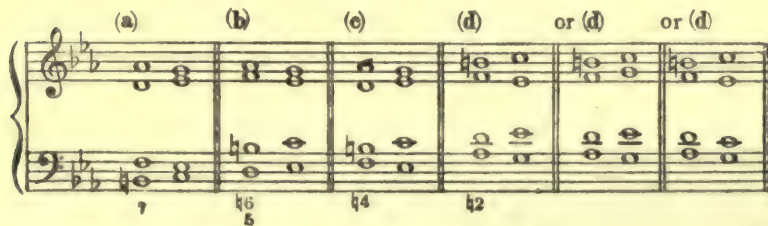
10. The fifths at (a) are possible, but the above resolution is preferable.

Ex. 197.



11. The resolutions in the minor mode are similar; but compare the doubling in the first inversion with the major working.

Ex. 198.



12. The resolution on the IV follows the lines of the leading seventh (see par. 6).

13. The appoggiatura resolution is also used. The resolution notes then form a dominant seventh, which must resolve accordingly.

Ex. 199.

Example 199 is a musical exercise consisting of four measures, labeled (a), (b), (c), and (d). Each measure is written on a grand staff with a piano (left) and treble (right) staff. Measure (a) shows a piano accompaniment with a treble staff containing a half note G4 and a half note E4, and a bass staff containing a half note C3 and a half note G2. Measure (b) shows a piano accompaniment with a treble staff containing a half note G4 and a half note E4, and a bass staff containing a half note C3 and a half note G2. Measure (c) shows a piano accompaniment with a treble staff containing a half note G4 and a half note E4, and a bass staff containing a half note C3 and a half note G2. Measure (d) shows a piano accompaniment with a treble staff containing a half note G4 and a half note E4, and a bass staff containing a half note C3 and a half note G2. Below the piano staff, there are figured bass notations for each measure: (a) $\flat 7 \ 6$ over $5-$; (b) $\flat 6$ over $\flat 5$ over 8 , with a 4 and a 6 to the right; (c) $4-$ over $\flat 3$ over 2 , with a 6 to the right; (d) 6 over 4 over 2 , with a $-$ to the right.

EXERCISES TO CHAPTER XV

I. Resolve the chords (a) (b) (c) (d) on a tonic chord:

(a) (b) (c) (d)

The image shows four musical staves, each containing a chord. Staff (a) is in B-flat major, staff (b) is in E-flat major, staff (c) is in A major, and staff (d) is in D major. Each staff shows a specific chord configuration for resolution exercises.

II.

BASSES

Moderato

P.

First line of musical notation for Exercise II, Moderato, Basses. The notation is in bass clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The notes are: F#4, A4, B4, C#5, B4, A4, G#4, F#4, E4, D4. Below the notes are the following figures: 7, 6/4, 6, 7, 9/4, 6/8, 7, #4/b, 6.

Second line of musical notation for Exercise II, Moderato, Basses. The notes are: F#4, E4, D4, C#4, B3, A3, G#3, F#3, E3, D3. Below the notes are the following figures: #6/4, 6, 7, 7/b, 6/3, 6, 6/4, 4/2, 6, #4/b, 6, 7.

III.

Alla breve

First line of musical notation for Exercise III, Alla breve, Basses. The notation is in bass clef with a key signature of two sharps (F# and C#) and a 2/2 time signature. The notes are: F#4, A4, B4, C#5, B4, A4, G#4, F#4, E4, D4. Below the notes are the following figures: #, 4/#2, 6/4, #4/3, 6, #6/5, 6/4, 7, 6, 6/5.

Second line of musical notation for Exercise III, Alla breve, Basses. The notes are: F#4, E4, D4, C#4, B3, A3, G#3, F#3, E3, D3. Below the notes are the following figures: 9/8, 4/8, 7, 9/8, 7-, 7, 4/2, 6, 6.

Third line of musical notation for Exercise III, Alla breve, Basses. The notes are: F#4, E4, D4, C#4, B3, A3, G#3, F#3, E3, D3. Below the notes are the following figures: 7, 4, 3, #6, 7, 7/6, 4/#2, 7, #.

IV

Andante (for Voices)

P

v.

Chorale.

Handwritten musical score for "The Rose Tree" in bass clef, 3/2 time, key of D major. The score consists of three staves. The first staff contains the first line of music, the second staff contains the second line, and the third staff contains the third line. The music is written in a simple, clear hand with a key signature of one sharp (F#) and a time signature of 3/2. The notes are mostly quarter and half notes, with some beamed eighth notes. The piece ends with a double bar line and a repeat sign.

VI.

Pastorale (for Piano)

[illegible]

**** The Progression 8 to 7 is good here.**

XL Minuet. (for Piano)

H.

p
S *S* * into A * *cresc.*
 * *b min.* *e min.* * *f* * *dim.*

XII. Continue the following as a Modulating Sequence, passing through the keys of e minor and D major. Finish by adding a Full Cadence in G:

Con moto

CHAPTER XVI

DIATONIC SEVENTHS—MORE ABOUT SEQUENCES

1. In addition to the dominant, leading, and diminished sevenths, a chord of the seventh may be taken on any of the other degrees of the scale.

2. These are called diatonic or secondary sevenths.

Ex. 200.



At (f) the *minor* seventh is used. The fifth at (h) may be either perfect or augmented.

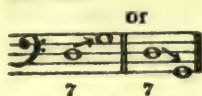
3. The seventh itself should be prepared (similarly to suspensions) by appearing as a note of the preceding chord.

Ex. 201.



4. A diatonic seventh chord should be followed by a chord whose root is a fourth above (or a fifth below) the root of the seventh.

Ex. 202.



RULE 42.

The seventh itself falls one degree, and the third and fifth are free.

5. If the fifth, however, be augmented, as at (h) in par. 2 it should also be prepared and resolved according to Rules 25, 26, and 27.

Ex. 203.



6. The inversions are figured on similar lines to those of the dominant seventh.

Ex. 204.



7. Occasionally the diatonic seventh chord (like the dominant seventh) resolves on a root a second above the root of the

seventh. This is particularly the case with the seventh on IV in order to avoid a resolution on the leading-note triad.

Ex. 205.

(a) Good (b) only in a sequence (c) more often thus

IV₇ V IV₇ vii IV₇ V₇

8. Certain of these seventh chords are taken sometimes without preparation. The seventh is best then, when taken in contrary motion or by scale.

Ex. 206.

(a) (b)

IV₇

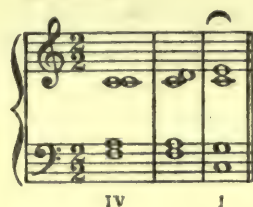
9. The secondary seventh most used without preparation is the one on the supertonic.

Ex. 207.

(a) (b)

10. The first inversion of this chord is known as the "added sixth." Its use in plagal cadences is very frequent.

Ex 208.



11. The secondary seventh chords frequently resolve one upon another in sequence.

Ex 209.



DIATONIC (OR SECONDARY) NINTHS.

12. A ninth may be added to the diatonic seventh chord. The ninth is always prepared. The fifth is omitted.

Ex. 210.



EXERCISES TO CHAPTER XVI

I Continue the following Sequences of chords of the 7th and add a free) ending (8 bars in all):

(a) (b) (c)

7 7 7 7 6 6

II.

(a) (b) (c)

7 7 7 6 2 6 5 4 7 4 3

III. A Passage.

P

2 6 7 7 7 7 7 7 7 7 6 6 7 7

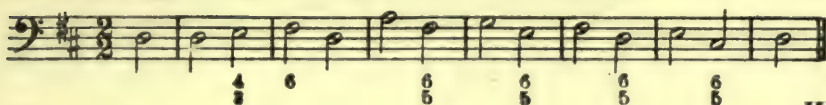
IV. Chant.

P

2 6 6 2 6 4 3 2 7 7 7 7

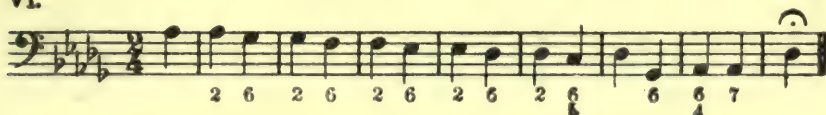
V. A Passage.

E



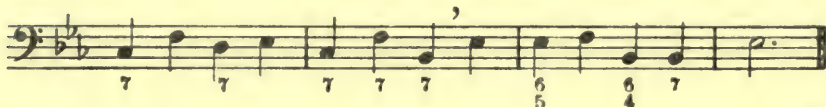
VI.

H



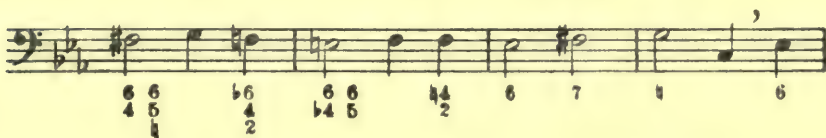
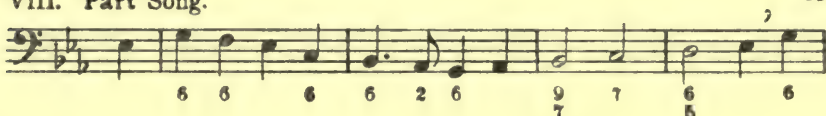
VII. Hymn tune.

E



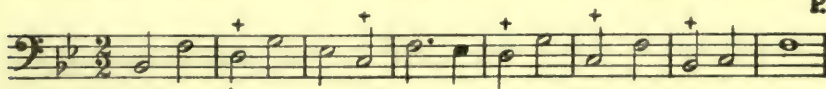
VIII. Part Song.

H



IX. Choose your own chords but introduce Diatonic 7ths in some form at ++

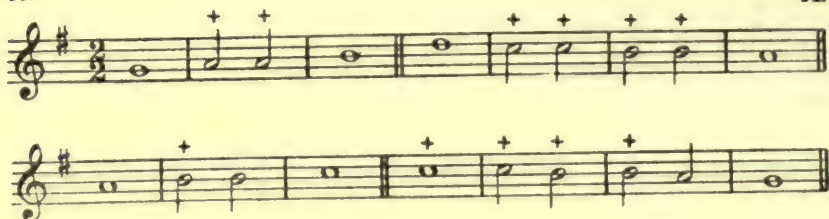
E



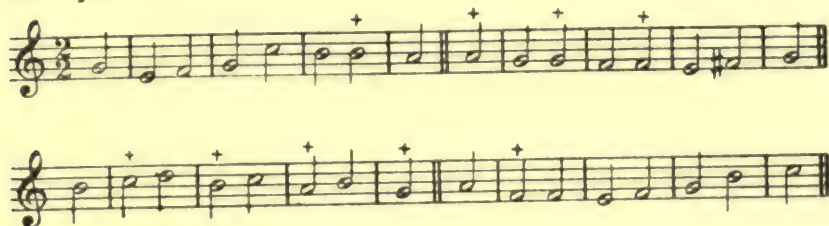
MELODIES TO BE HARMONIZED

X.

H.



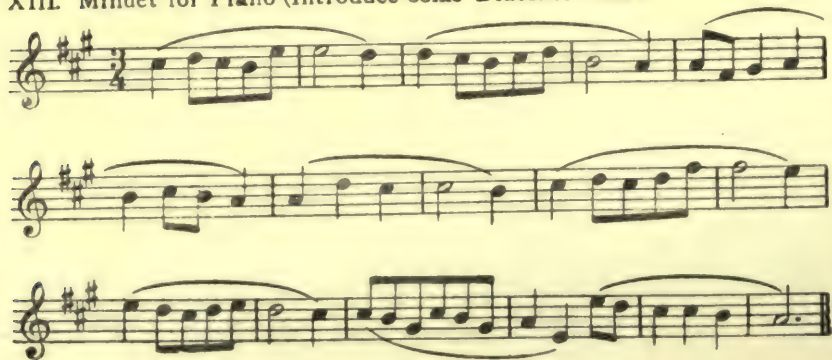
XI. Hymn tune.



XII. Gavotte.



XIII. Minuet for Piano (Introduce some Diatonic 7ths):



XIV. Continue the following Sequence of 9th chords for a few bars and end with a Perfect Cadence:

(a) (b)

XV.

Moderato

H.

XVI. Hymn tune

P

S

H.

XVII. (N.B. The notes in the Treble Clef are not to be harmonized)

Moderato (for Piano)

M.

XVIII. Resolve the following as

- (a) an "Added 6th" chord in b minor
- (b) a "Leading 7th" chord in D major
- (c) an Inversion of a "Diatonic 7th" chord resolving in to another Diatonic 7th (also inverted.)



XIX. (The notes in the Treble Clef are not to be harmonised)

Allegretto for Piano

M

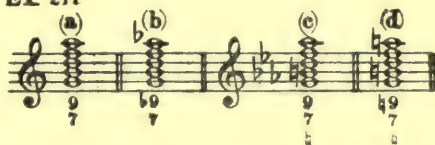
The musical score for 'Allegretto for Piano' consists of five systems of music. The first system begins with a piano (*p*) dynamic and a 6/6 chord. The second system features a crescendo (*cresc*) and a 6/6 chord. The third system includes a forte (*f*) dynamic and a 6/6 chord. The fourth system has a diminuendo (*dim.*) marking and a 6/6 chord. The fifth system concludes with a piano (*p*) dynamic and a 6/6 chord. The score includes various chords and fingerings indicated by numbers 1-7.

CHAPTER XVII

CHORD OF THE DOMINANT NINTH

1. The dominant ninth is formed by adding another third above the dominant seventh. Both major and minor forms of the ninth may be used in either mode.

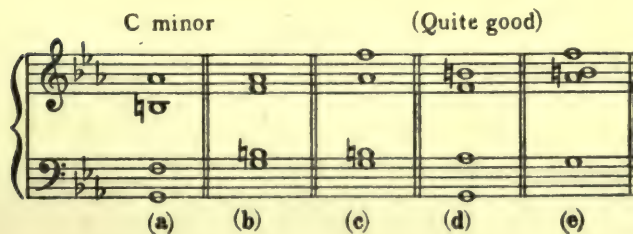
Ex. 211



The form at (d) is only used appoggiatura-wise.

2. In four-part harmony, omit the fifth (occasionally the third) (see par. 6).

Ex. 212.



3. The major ninth is best when placed *above* the third. If *below* the third, it should be approached scalewise (see *a*), or it should be prepared as a diatonic discord (see *b*).

Ex. 213.



4. The dominant ninth resolves on the tonic chord. The ninth falls to the dominant, and the other notes proceed as in the seventh.

Ex. 214



5. The inversions are difficult to work in four parts, and are seldom used.

Ex. 215.



DOMINANT NINTH AS AN APPOGGIATURA.

6. The ninth often falls to the octave whilst the rest of the dominant seventh harmony remains. The dominant seventh must then in its turn resolve according to rule. As a rule,

appoggiaturas are not figured, but this progression of the ninth is always shown in the figured bass.

Ex. 216.

C major A minor

7. Similarly, the ninth may resolve thus on the third. In this case the fifth takes the place of the customary third in the sustaining parts. Even the augmented second is allowed in this resolution. In this case the major ninth may appear as a second.

Ex. 217.

(a) (b) (c) (d) etc.

8. Occasionally the ninth, instead of rising a second, falls a seventh. This is more frequent in the minor mode than in the major, but the arrangement of the parts is not very happy in either case.

Ex. 218.

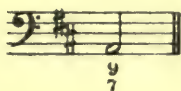
A MAJOR A minor

9. This is an example of the many cases when the exigences of vocal compass, balance of parts, and general practicability cause a departure from the usual progression. In this instance, if the ninth proceeded a second up (instead of a seventh down), the parts would become much too widely spaced. In the minor form it avoids the augmented second.

EXERCISES TO CHAPTER XVII

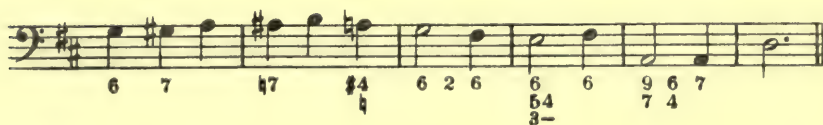
I. Resolve the following chord in 3 different ways

- (a) on a Tonic chord.
- (b) on a Diatonic 7th on VI.
- (c) as an Appoggiatura on the Dominant 7th chord

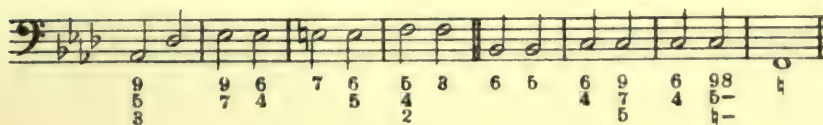
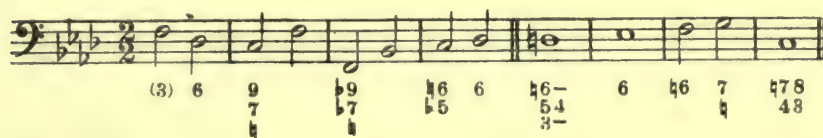


P.

II. For Voices.



III. Hymn-tune.



IV.

P

MELODIES

V. Single chant. Introduce 9th chords *

H.

VI.

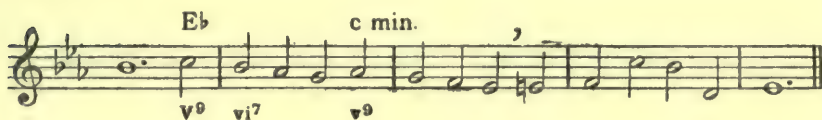
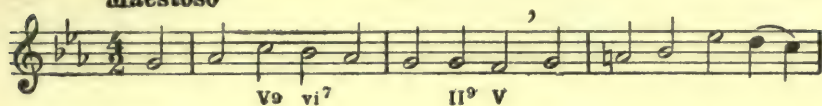
H

VII. *Andante* (for Piano)

H

VIII Hymn tune

H.

Maestoso

IX.

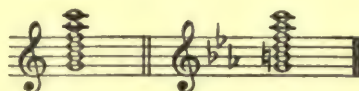
Allegretto con grazia

CHAPTER XVIII

THE CHORD OF THE DOMINANT ELEVENTH

1. Still another third may be added above the dominant minor or major ninth.

Ex. 219.



2. The third and the fifth are usually omitted. The eleventh resolves by remaining to be a note of the following chord.

3. The student need not spend any time in writing exercises on the "V eleventh." The chord needs to be so widely spaced as to render it only bearable at such a low pitch as would be impracticable vocally. The following extract from Debussy's *1^{re} Arabesque* is one of the very few successful uses of this chord :

Ex. 220.



4. The inversions are impracticable.

THE ELEVENTH AS AN APPOGGIATURA.

5. Several *appoggiatura* uses of the eleventh are common, both with and without the ninth.

Ex. 221.

Ex. 221 shows four measures of music, labeled (a), (c), (b), and (d). Each measure has a treble clef staff with a single note and a bass clef staff with a chord. The figured bass notation is as follows:

Measure	Figured Bass
(a)	$\frac{11}{9} \frac{8}{7} \frac{8}{-}$
(c)	$\frac{7}{4} \frac{-}{3}$
(b)	$\frac{b9}{7} \frac{8}{4} \frac{-}{3}$
(d)	$\frac{9}{7} \frac{8}{4} \frac{-}{b}$

6. The eleventh is frequently figured "4," and indeed often appears as a fourth from the bass—a fact which proves that it is not a *bona fide* eleventh chord.

7. The upward resolution is also possible.

Ex. 222.

Ex. 222 shows four measures of music. Each measure has a treble clef staff with a single note and a bass clef staff with a chord. The figured bass notation is as follows:

Measure	Figured Bass
1	$\frac{11}{9} \frac{6}{8} \frac{-}{-}$
2	$\frac{11}{7} \frac{5}{-}$
3	$\frac{7}{4} \frac{-}{b2} \frac{-}{b}$
4	$\frac{7}{4} \frac{-}{b} \frac{-}{-}$

EXERCISES TO CHAPTER XVIII

I. Resolve the following chords, Appoggiaturawise:

(a) (b) (c) (d) (e)

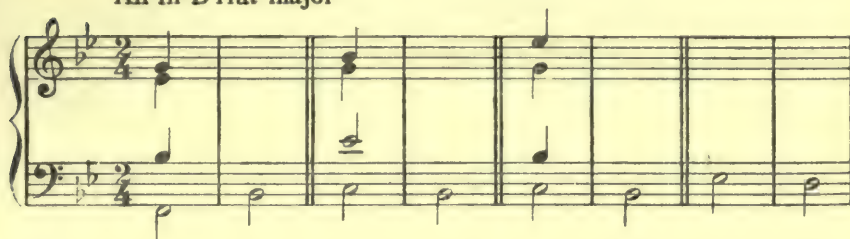
II. Hymn tune.

P.

Soprano ends on Dom⁵

III. Resolve each of the following in two ways. Add final chord in each case:

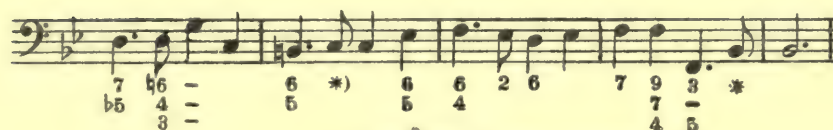
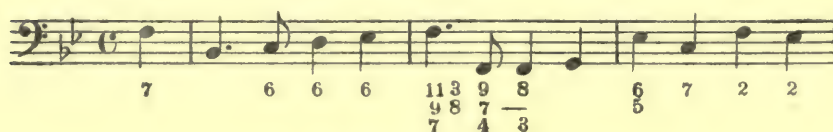
All in B flat major



IV

Allegro (in 6 bar phrases)

P



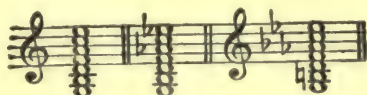
*) Anticipation of whole chord

CHAPTER XIX

THE CHORD OF THE DOMINANT THIRTEENTH

1. Another third placed above the dominant eleventh gives a chord of the dominant thirteenth. There are two forms, major and minor. Both are used in the major, but the thirteenth is always diatonic in the minor mode.

Ex. 223.



2. The notes used for four-part harmony are the root, third, seventh, and thirteenth; occasionally the root, seventh, ninth, and thirteenth.

3. It resolves on the tonic chord, the thirteenth leaping a third to the tonic.

4. Many of the inversions are impracticable.

Ex. 224.

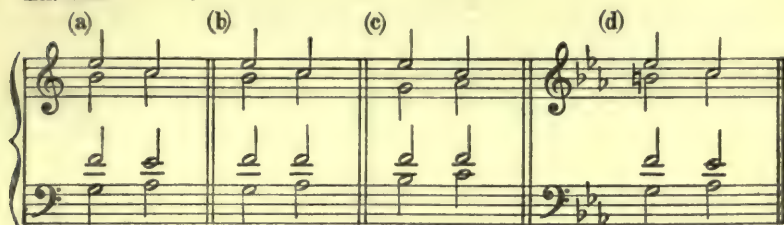
Root pos. 1st Inv. 3rd Inv.

* 7 6 6 5 4 7 4 2 6 7 6 5 4 6 5 4 7 4 2 6

* Or $\frac{1^3}{7}$.

5. It resolves *occasionally* on the submediant or the subdominant harmony.

Ex. 225.

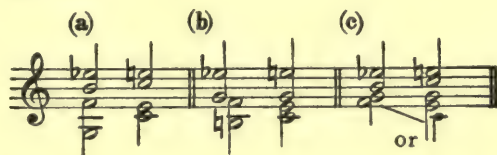


RULE 43.

The thirteenth may always be placed *above* the seventh. It should never be at the distance of a second below.

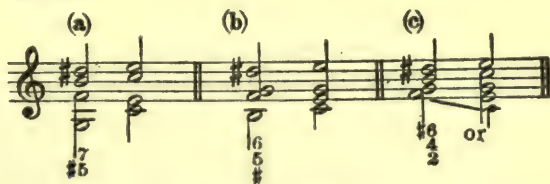
6. In the major mode the minor thirteenth frequently resolves by rising a chromatic semitone.

Ex. 226.



7. In this form, it is indistinguishable from the chromatically altered dominant seventh; and it is better to write it always thus:

Ex. 227.



THE THIRTEENTH AS APPOGGIATURA.

8. Both minor and major thirteenths are used frequently as *appoggiaturas*, with an upward or a downward tendency. These may appear with, or without, the ninth, but the seventh is always present.

Ex. 228.

Root Pos. 1st Inv. 3rd Inv.

7- 6- 7 6 7- 6- 7 6
6 5 5- 4- 6 5 5- 4- 6 5
4 3 2- 4 3 2-

7- 7 6 7 7- 7 6
6 5 3 4 6 3 4
2 3 2- 2 5 3 2 4

9. The E or E flat might rise to the seventh, which must then be omitted in the sustaining part. The thirteenth has thus become simply an appoggiatura to the dominant seventh chord

Ex. 229.

(a) (b)

10. The melodic form at (a) will take the root position of the thirteenth. The form at (b) will take the third inversion. In both, the thirteenth resolves by leap. Transpose them mentally according to the keys of the given melodies.

Ex. 230.

(a) (b)

11. The appoggiatura treatment may be applied to the following melodic forms :

Ex. 231.

C MAJOR C minor

(a) (b) (c) (d) (e) (f) (g) (h) etc.

(3rd Inv.) (3rd Inv.) 3rd Inv. (7th in Bass)

EXERCISES TO CHAPTER XIX

I. Resolve each of the following chords in 2 different ways:



Give the 1st and 3rd Inversions of each of the above chords. Arrange them for 4-part choir and resolve in various ways

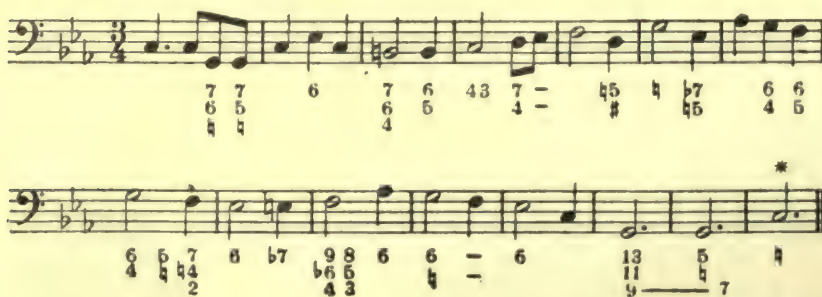
II. Double chant.



III

Andante

P



* Tierce de Picardie

IV.

Andante

P.

7 6 5 4# 6 6 6 6 5 6 4# 4 2

7 6 5 4 3 6 7 # 7 6 3 3 9 8 4 2

6 7 6 7 8 6 7 7 # 7 8 6 6 13 5 4 4

V.

Allegretto

H.

6 4 6 9 7 6 8 7 6

6 6 6 7 5 6 4 7 6 5 4 3

7 6 7 6 6 4 2 6 6 6 7 6 5 2

VI.

MELODIES

H.

d min. G

VII.

V 13 5 9 3 7

VIII.

Con moto

H.



IX. Add two middle parts to the following, taking care to arrange the parts so that they can all be played by the right hand when the left hand is playing 8^{ves}. The less obvious chords are suggested in the figuring:

Largo maestoso

M.

NOTE ON EXERCISE IX

In writing for the Piano, strictness of part-writing is considerably relaxed in favour of what is *convenient to play* and *balanced in sound*. Overlapping is allowed freely, and rules of false relation with the higher discords need not trouble the student very much.

In the last bar but one, cases of "spurious" part-writing will be found. The octaves are necessary to secure a balanced and playable chord on each beat. The resolution on the last beat in no wise sounds as if the seventh had ascended, and is only another instance of manual pianistic convenience, the note D being placed an octave higher than if written for strings or voices.

The above method should not, however, be employed until pure vocal part-writing has been mastered.

CHAPTER XX

PEDALS (ORGAN POINTS)

1. A pedal is a note sustained through several chords of which it may, or may not, form a part. It is a device most appropriate for the pedals of an organ; hence the name "organ point."

2. The notes chiefly used as pedals are the tonic and the dominant. If both occur towards the end of a piece, the dominant always comes first. Pedals usually occur in the bass.

3. Modulations to nearly related keys may take place freely over a pedal. Also a dominant pedal may become a tonic in a new key, or *vice versa*.

RULE 44.

When the Pedal is in the bass, the part immediately above it—*i.e.*, the lowest moving part—must form a good bass to the harmony above.

RULE 45.

A Pedal should be quitted on a chord of which it forms a part.

Ex. 232.

C. M.

Andante con moto

(Org. Ped.)

rit.

l. h.

Doppio Ped.

In this type of ending it is a frequent practice to add more parts for the purpose of enriching the final cadence. These extra parts (by no means obligatory) may be either real parts, or free parts doubling other voices at the octave. Both kinds of such added parts have been employed in the above example.

4. The pedal may be in one of the upper parts. In this case it is called an inverted pedal.

Ex. 233.

(C. M.)



5. Occasionally the pedal appears both in the bass and in an upper part at the same time.

6. Both tonic and dominant may be used together as a double pedal. The dominant must be placed above the tonic.

Ex. 234.

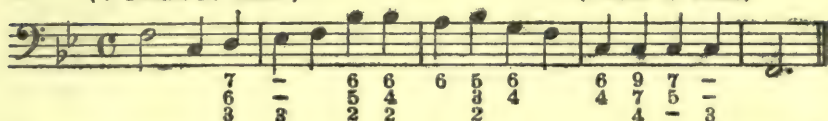
(C. M.)



EXERCISES TO CHAPTER XX

I. (V Pedal in Tenor)

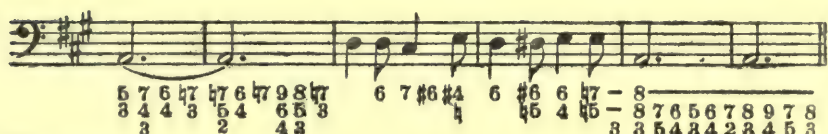
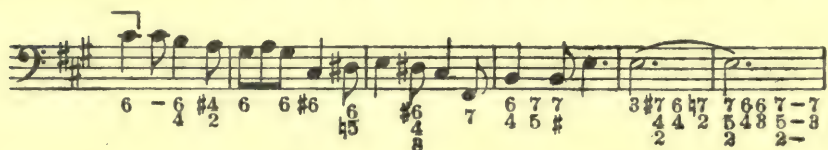
(Pedal in Bass)



II. Allegretto

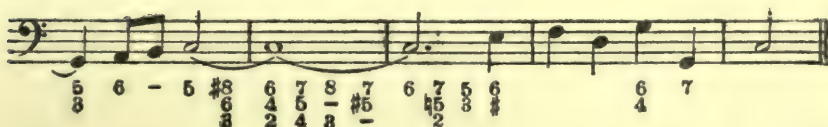
(V Pedal in Sopr.

P



III.
Moderato (for Organ)

F



IV. From (a) there should be 4 parts above the Pedak

P.



V.

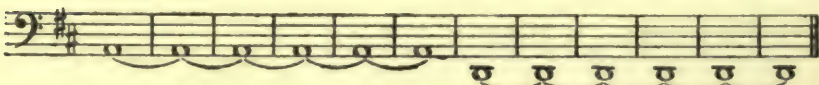
Vivace (for Organ.) Add your own chords:



VI.

Maestoso (for Organ)

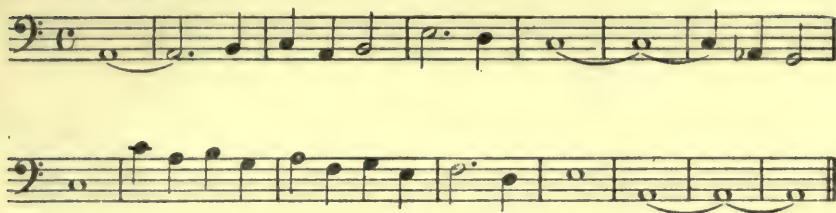
Arensky



VII.

Un poco lento

P.



VIII.

P.



IX. Compose a Passage over the Pedal Points (a) and (b) for Strings or for Piano:



X.

H.



* D. P. signifies Dominant Pedal. T. P. Tonic Pedal.

PART III

CHROMATIC HARMONY

CHAPTER XXI

CHROMATIC TRIADS

1. A chromatic chord is one which contains one or more notes foreign to the key-signature, but which do not change the key.*

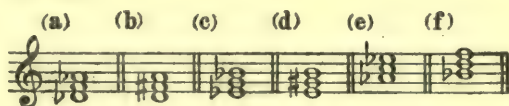
2. All the triads in the major and minor keys may be altered chromatically.

3. Chromatic triads may also be used on the chromatic degrees of the scale.

4. Chromatic alteration has two purposes: (a) Modulation; (b) harmonic colour. The latter use will be dealt with in this chapter.

5. The chief chromatic triads in the major mode are major common chords on the minor second, on the major second, on the minor third, the major third, on the minor sixth and the minor seventh.

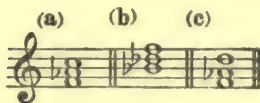
Ex. 235.



6. Minor chromatic chords are found on the subdominant and the flat seventh, whilst the first inversion of a diminished triad on the supertonic is frequently used.

* The altered sixth and seventh of the melodic minor scale, however, must not be considered chromatic notes.

Ex. 236.

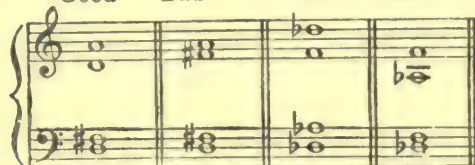


7. In chromatic triads it is nearly always better to double a diatonic note than a chromatic one. In the triad on the *lowered* supertonic, however, it is quite good to double the root.

Ex. 237.

C Major

Good Bad Good Bad



8. A chromatic triad should be followed by—

- (a) some chord containing a contradiction of the chromatically altered note, usually a dominant seventh chord (see *a, b* in next example);
- (b) some form of the tonic chord (see *c*);
- (c) some form of the dominant seventh chord (see *d*).

Ex. 238.



9. In short, there is a constant balance of the tonic equilibrium. A chromatic chord derived from a key on the brighter or sharper side of the tonal centre is followed by one which is nearer, and not farther from, the tonal centre; and the contrary is the rule with a chord derived from the darker or flatter side of the key series. Hence the analogy between the skilful use of chromatic colour and the play of light over natural scenery.

RULE 46.

(TO AVOID FALSE RELATION.)

The Diatonic reinstatement of a Chromatic note must take place in the same voice.

Ex. 239.

Bad (False Relation)



10. All these chromatic chords are frequently taken in the first inversion, and many of them in the second inversion.

11. The first inversion of the chromatic triad on the lowered supertonic goes by the name of "Neapolitan sixth." The bass note is the best note to double, this being an exception to the "doubled major third" rule.

Ex. 240.



12. The minor mode needs less chromatic colouring than the major. The chief chromatic triads are those on the supertonic (a) and on the lowered supertonic (b).

Ex. 241.

Ex. 241 shows two sets of triads on a single staff in the key of B-flat major (two flats). The first set, labeled (a), consists of three triads: a supertonic triad (D-F-A), a supertonic triad with a lowered third (D-F-flat-A), and a supertonic triad with a raised third (D-F-sharp-A). The second set, labeled (b), consists of three triads: a supertonic triad (D-F-A), a supertonic triad with a lowered third (D-F-flat-A), and a supertonic triad with a raised third (D-F-sharp-A). Below the staff, the labels 'Root position', '1st Inv.', and '2nd Inv.' are repeated for each set of triads.

13. *Major* common chords on the tonic and on the minor seventh are occasionally used as passing-chords—*i.e.*, scalewise.

Ex. 242.

Ex. 242 shows two sets of passing chords on a single staff in the key of B-flat major (two flats). The first set, labeled (a), consists of four chords: a supertonic triad (D-F-A), a supertonic triad with a lowered third (D-F-flat-A), a supertonic triad with a raised third (D-F-sharp-A), and a supertonic triad (D-F-A). The second set, labeled (b), consists of four chords: a supertonic triad (D-F-A), a supertonic triad with a lowered third (D-F-flat-A), a supertonic triad with a raised third (D-F-sharp-A), and a supertonic triad (D-F-A). The label 'etc.' is placed at the end of the second set.

14. Suspensions, appoggiaturas, and passing-notes can be freely used with the chromatic triads just as with the diatonic chords.

EXERCISES TO CHAPTER XXI

In these Exercises, Passing notes and other Auxiliary Notes (see chap. XIV.) should be introduced occasionally.

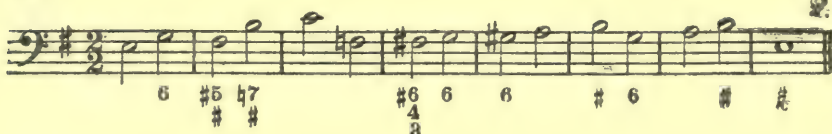
1. Write out 6 of the most frequently used chromatic triads

- in (a) A major
(b) d minor
(c) E \flat major
(d) g minor

E

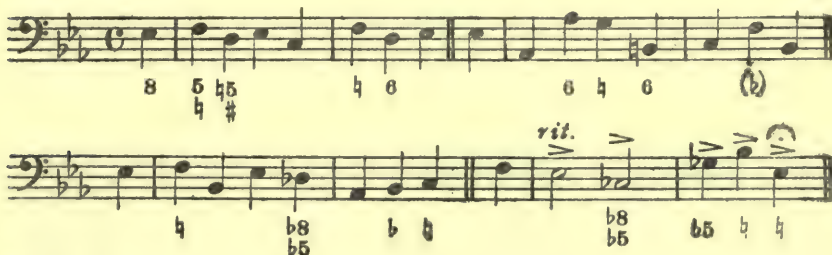


III.



IV Hymn tune.*

五



V.



* It must be clearly understood, that what makes a good harmony exercise may be very bad as a hymn tune. The form is chosen for variety.

VI.

Un poco Andante

8 6 4 8 4 3- 6 2 6 5 6 # 6 5

b5 6 6 5 6 6 2 6 b6 7

VII. Double Chant.

(5) b5 # 6 b5 # (b) 7 8

(5) b5 # b5 6 b5 b6 b7

VIII.

3 # 6 b5 3 b5 6 # # b5

4 3 6 4 3 b 6 6 b 4 3 # b5 4 3 # 7 6 6 8 7

IX.

8 7 6 b5 6 6 # 6 6 b7

b6 6 5 b6 6 5 6 # b8 b 6 7

UNFIGURED BASSES

X. Introduce chromatic triads, or their Inversions, at +

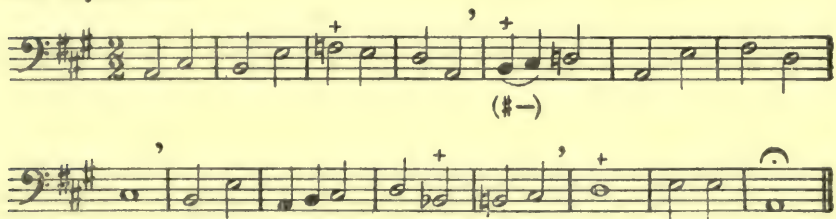
P.



XI. Hymn tune.



XII. Hymn tune.



XIII. Allegro MELODIES

H.

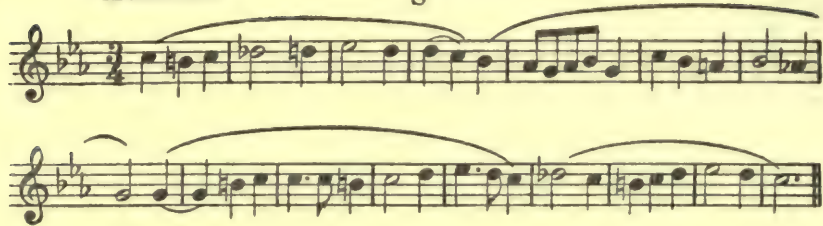


XIV.

Moderato

S

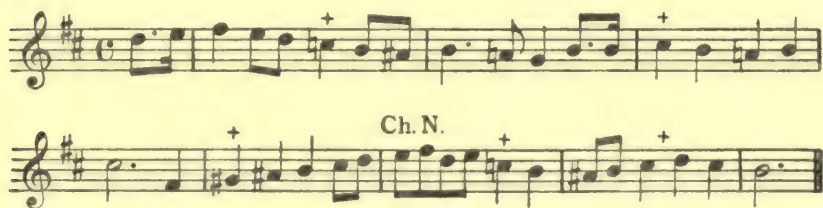
H.



XV. Double Chant.



XVI.



XVII.

Un poco Allegro (for Organ)



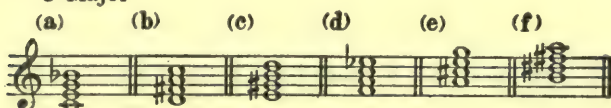
CHAPTER XXII

CHROMATIC CHORDS OF THE SEVENTH

1. Any of the diatonic sevenths may be chromatically altered. The chief forms are those which follow the measurements of the dominant seventh.

Ex. 243.

C Major



2. Of these, the most frequently used are the first two, (a) and (b). The chromatic chord of the seventh in the supertonic leans towards the dominant key (see A); whilst the chromatic seventh on the tonic leans towards the subdominant key (see B).

Ex. 244.

Key C



3. To prevent a modulation, and to confirm its chromatic nature, the supertonic chromatic chord of the seventh is generally followed by either—

- (a) A dominant discord, or
- (b) Some form of the tonic chord (generally an inversion).

Ex. 245.



At (c) the doubling of the seventh is unobjectionable, as the tonic is always a good note to strengthen. At (d) the seventh leaps, being taken up by the tenor in the second chord.

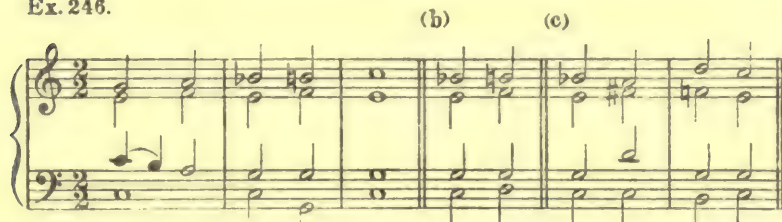
RULE 47.

The seventh in a chromatic chord of seventh must either (a) fall a second, (b) remain, or (c) rise a chromatic semitone. The third must (a) rise a minor second, or (b) fall a chromatic semitone.

4. The chromatic seventh on the tonic is followed usually by either—

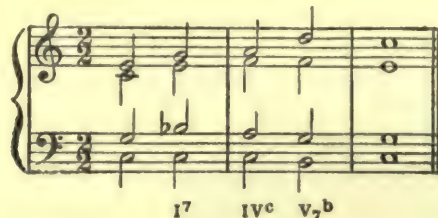
- (a) a dominant discord, or
- (b) a supertonic discord.

Ex. 246.



5. It is resolved occasionally in "passing-chord" fashion on a subdominant chord.

Ex. 247.



I⁷ IV^c v⁷b

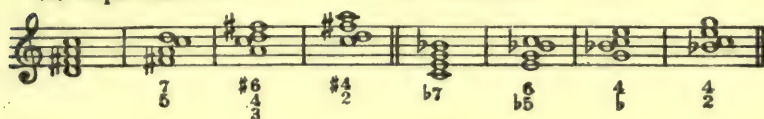
6. The figuring of the inversions follows the lines of the dominant seventh. Remember that the fifth of the supertonic seventh in the minor mode, likewise the third of the tonic seventh, will always need an accidental (see *c* and *d*).

Ex. 248.

(Key C)

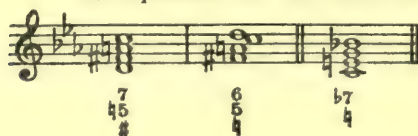
(a) Supertonic 7th

(b) Tonic 7th



(C minor)

(c) Supertonic 7th (d) Tonic 7th



7. The inversions resolve on the same harmony as the root position does, the resolution chords taking different forms or inversions as required.

Ex. 249.

(a) 1st Inv.

(b) 2nd Inv.

or

(c) 3rd Inv.



There is no effect of false relation at (a) with this strong root progression.

8. Consecutive perfect fifths are unobjectionable in a sequence of chromatic seventh chords. Note that all the thirds are major. Probably the strong holding nature of the seventh obviates any bad effect of the fifths.

Ex. 250.



9. Suspensions, appoggiaturas, and passing-notes are used freely with the chromatic chords of the seventh, just as with diatonic chords.

CHROMATIC "LEADING SEVENTH" CHORDS.

10. Chromatic seventh chords may be formed on the lines of the "leading seventh" (see Chapter XV). These appear most frequently on the supertonic, the mediant, and the raised subdominant.*

Ex. 251.



* The resolutions of these sevenths form an exception to Rule 12.

EXERCISES TO CHAPTER XXII

I. Write out the 4 chief chromatic chords of the 7th in

- (a) A major
- (b) E^b major
- (c) B^b major

II. Write out the 2 most used Chromatic 7th chords in

- (a) f minor
- (b) d minor
- (c) f[#] minor

III. Resolve the following chord as

- (a) a Supertonic 7th in D
- (b) a Dominant 7th in A
- (c) a Tonic 7th in E
- (d) a Submediant 7th in G



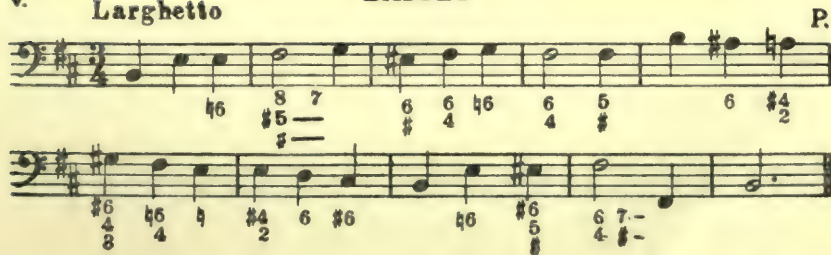
IV. Resolve the following chord as a 1st Inversion of

- (a) Dominant 7th in d minor
- (b) Tonic 7th in a minor
- (c) Supertonic 7th in g minor



V. *Larghetto*

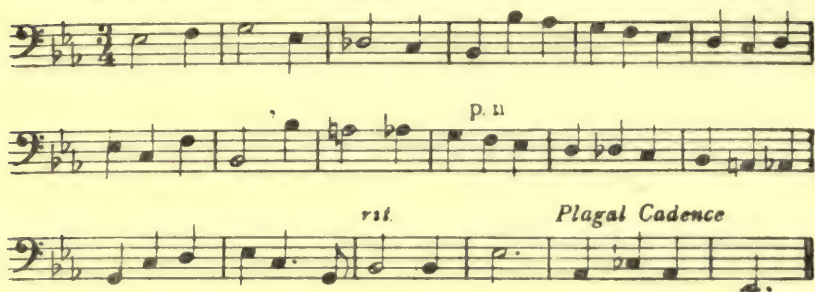
BASSES



VI.

Andantino (Unfigured Bass)

c.n. P.



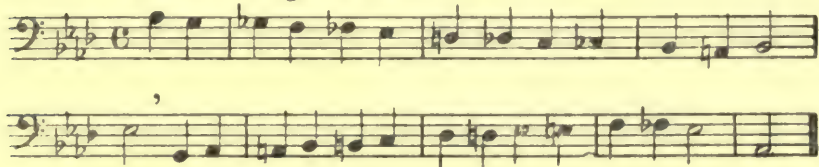
VII.

Un poco allegro

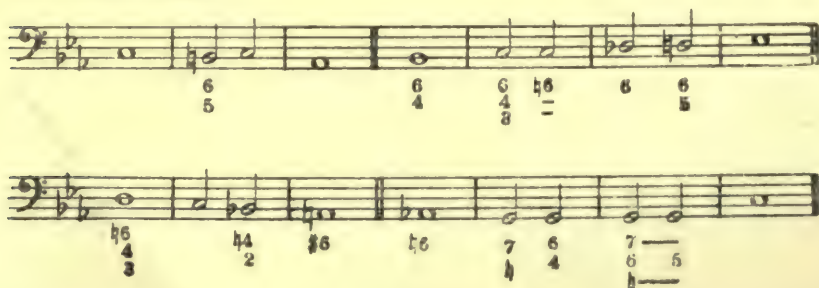


VIII.

Andante (Unfigured Bass)



IX. Double Chant.



XII. Poco lento (Prelude for Piano)

H.

3
p 7 #6 b7 2 #7 b7 — 7 b6 b7 b7
4 8 b5 # 7 #
6— 7 7 #6 6 7 4 8 #
5 4 8 b5 b 8 #
b

XIII. Add 3 upper parts: (Chromatic 7^{ths})

M

p 6 #6 # 6 6 6 6 7 6 — 6 6
b5 8 4 8 4 # 5 # 8 43 #2 3 4 b5
#7 6 6 6 9 8 3 4 4 3 6 5 6 6 6 6
5 8 4 # 7—6— 4 8 b5 8 4 8
a) 6 6 6 b5 4 #3 6 6 7 6 7 6 7 5
4 5 #4 6 6 4 6 5 b5 5 — 8 —
b 8 2 6 6 b3 # b5 # 8 — 8 —

(a) The 7th (A) may rise a 2nd here

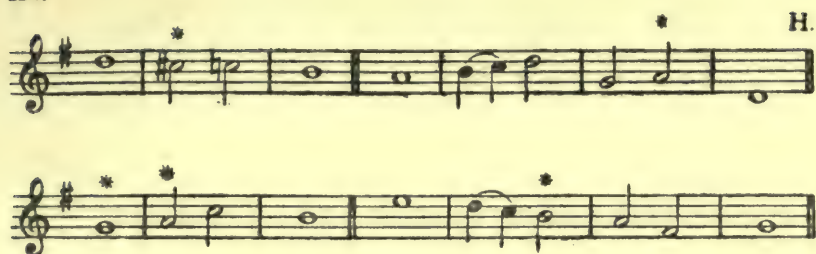
MELODIES

XIV. Add a simple Piano accompaniment to the following:

(Voice) Andante con moto

Derived.

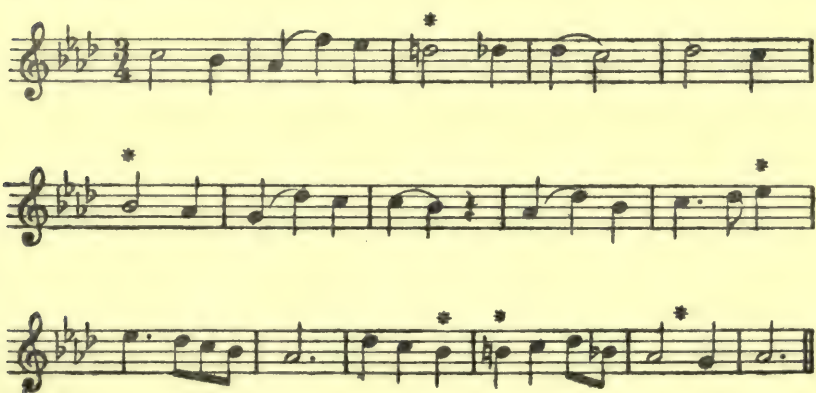
XV.



XVI.



XVII. Hymn tune.



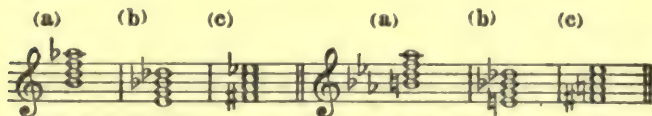
See also Appendix of Exercises.

CHAPTER XXIII

CHROMATIC "DIMINISHED SEVENTH" CHORDS

1. Three chords of the diminished seventh, with the help of enharmonic notation, will cover the whole range of diminished seventh chords on every note of the scale, diatonic and chromatic. These are the diminished seventh chords on VII, III, and raised IV.

Ex. 252.



Those at (a) have already been explained in Chapter XV. The enharmonic changes will be dealt with in Chapter XXVI.

2. The chromatic diminished seventh on the raised subdominant* resolves either on—

(a) a dominant discord (as at a);

(b) another diminished seventh chord (as at b).

* Composers first arrived at the chord of the "diminished seventh" through modifying that well-known device, the unprepared chord of seventh on the subdominant in the minor mode, by sharpening its bass note to make it approach nearer to the dominant and also to soften its quality. This is well seen in the works of Corelli and Stradella. (From the article on "Harmony," by Parry, in Grove's Dictionary.)

Ex. 253.

C minor

(a) Root position

(b)

Ex. 253 shows the C minor diminished seventh chord in two positions. Part (a) is the root position, and part (b) is the first inversion. Both are written in 3/4 time with a key signature of two flats (Bb, Eb). The root position chord consists of Cb, Eb, Fb, and Ab. The first inversion chord consists of Eb, Fb, Ab, and Cb. The notation includes a double bar line between the two parts, and a *7b symbol below the bass staff for each.

Similarly in the major mode.

3. The inversions work out thus :

Ex. 254. C minor

1st Inv.

or

Ex. 254 shows the first inversion of the C minor diminished seventh chord in two ways. The first way shows the chord with the root Cb in the bass and the other notes (Eb, Fb, Ab) in the treble. The second way shows the chord with the root Cb in the treble and the other notes (Eb, Fb, Ab) in the bass. The notation includes a double bar line between the two ways, and a *7b symbol below the bass staff for each.

2nd Inv.

or

Ex. 254 shows the second inversion of the C minor diminished seventh chord in two ways. The first way shows the chord with the root Cb in the bass and the other notes (Eb, Fb, Ab) in the treble. The second way shows the chord with the root Cb in the treble and the other notes (Eb, Fb, Ab) in the bass. The notation includes a double bar line between the two ways, and a *7b symbol below the bass staff for each.

Last Inv.

or

Ex. 254 shows the last inversion of the C minor diminished seventh chord in two ways. The first way shows the chord with the root Cb in the bass and the other notes (Eb, Fb, Ab) in the treble. The second way shows the chord with the root Cb in the treble and the other notes (Eb, Fb, Ab) in the bass. The notation includes a double bar line between the two ways, and a *7b symbol below the bass staff for each.

4. The chromatic diminished seventh chord on the mediant* (major mediant in minor mode) resolves either on—

- (a) a dominant discord,
- (b) a chromatic chord of the seventh on supertonic; or
- (c) another diminished seventh chord.

Ex. 255.

C Major

(a) Root Pos.

(b)

(c)



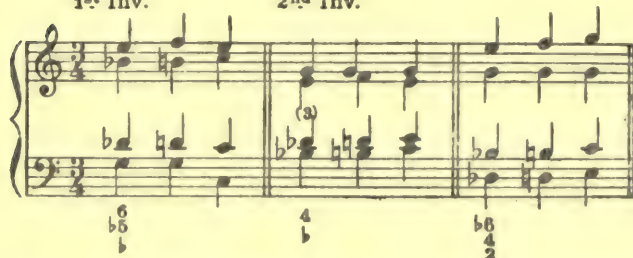
5. The inversion works out similarly.†

Ex. 256. C Major

Resol (a)

1st Inv.

2nd Inv.



6. The following table gives some of the chromatic diminished seventh chords most in use :

Ex. 257.

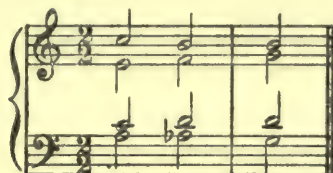


* When it rises chromatically, this note is frequently written as a raised tonic—i.e., C sharp instead of D flat here.

† If $\text{C}\sharp$ be written for D flat here, then the $\text{B}\flat$ in bass must be written A sharp.

7. Notice that a chord of the diminished seventh on a chromatically flattened note is always an *inverted* form.

Ex. 258.



3rd Inv.
Dim 7
on B

RULE 48.

(FOR ALL DIMINISHED SEVENTH CHORDS.)

The Diminished Seventh itself must resolve either by—

- (a) falling a semitone;
- (b) rising a semitone; or
- (c) remaining to be a note of the next chord.

The Root must resolve either by—

- (a) rising a semitone;
- (b) falling a semitone; or
- (c) remaining to be a note of the next chord (*Appoggiatura* treatment) (see page 157, par. 13).

EXERCISES TO CHAPTER XXIII

1. Transpose the following Chromatic Diminished 7^{ths} into 6 other Major Keys and 6 minor ones. Figure the Bass:

The first system of the musical score for 'The Swan Song' is shown. It consists of two staves, a treble staff and a bass staff, both in 2/4 time. The key signature has one flat (B-flat). The first measure of the treble staff has a 'C' above it, indicating a C major chord. The first measure of the bass staff has a 'b7' below it, indicating a B-flat 7 chord. The second measure of the treble staff has a 'C' above it, indicating a C major chord. The second measure of the bass staff has a 'b5' below it, indicating a B-flat 5 chord. The third measure of the treble staff has a 'C' above it, indicating a C major chord. The third measure of the bass staff has a '7' below it, indicating a B-flat 7 chord. The fourth measure of the treble staff has a 'C' above it, indicating a C major chord. The fourth measure of the bass staff has a 'b7' below it, indicating a B-flat 7 chord.

- II. Write each of the following chords in 2 other ways (enharmonically).
Figure the Bass:

BASSES

III.

7 6 7 6 4 6 6 6 5 6 4 6 6 6 4 7 6 5 2 7 7

IV

6 7 6 4 2 6 #2 4 6 6 6 6 #2 6 #6 6 6 8 8

V. Gavotte for Piano.

P

First staff: $\flat 7$ $\sharp 6$ 7 $-$ 6 $\sharp 4$ 6 $\sharp 4$ 6 $\sharp 5$ 7

Second staff: $\frac{1}{4}$ 2 6 $\sharp 6$ $\flat 6$ $\flat 7$ 6 6 6 6 7

VI. Andante

First staff: 6 6 6 5 $\sharp 6$ $\flat 7$ \sharp $\flat 7$ 5 2 6 4

Second staff: 6 7 7 6 $\flat 6$ 4 5 $\flat 7$ 6 $\flat 7$ 6

Third staff: $\flat 7$ $\sharp 6$ $\flat 7$ $\flat 7$ $\sharp 6$ $\sharp 4$ $\flat 7$ \sharp 7 5 8 7 \sharp

VII.

6 $\flat 7$ $\flat 6$ $\flat 7$ $\flat 6$ 7 6 $\flat 7$ $\flat 7$ $\flat 7$ 7 6 $\flat 7$ $\flat 7$ $\flat 6$ 7 4 3

VIII. Diminished 7th resolving in Appoggiatura fashion.

Moderato

First staff: $\sharp 6$ 5 4 8 7 6 5 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1

Second staff: $\flat 6$ 5 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1

UNFIGURED BASSES

IX.

Alla marcia solemne

P.



X.

Largo (for String Quartet)

from Haydn

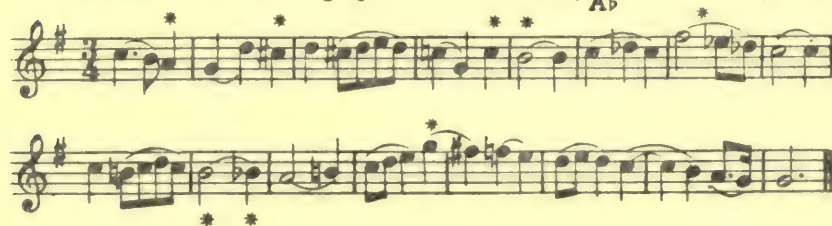


MELODIES

XI.

Grazioso (for String Quartet)

Ab H.



XII. Add a Figured Bass only to the following. Use a Leading 7th at (a), Supertonic discords at (b), Dominant 9th at (c) and Diminished 7th chords at (d):



CHAPTER XXIV

CHROMATIC CHORDS OF THE NINTH

1. A chromatic chord of the ninth may be taken on any degree of the scale. The most usual are the ninths on the *tonic* and on the *supertonic*. The ninth may be either minor or major. The major form, however, is rarely used in the minor mode.

Ex. 259.

(A) SUPERTONIC

C Major

C minor



(B) TONIC

C Major

C minor



2. The fifth is omitted in the four-part harmony

THE SUPERTONIC NINTH.

3 The supertonic ninth usually resolves either on—

(a) a dominant discord, or

(b) some form of the tonic chord (generally an inversion).

Ex. 260.



4. The appoggiatura resolutions are possible, the chord then resolving after the manner of the supertonic seventh chord (Chapter XXI, par. 3).

Ex. 261.

(a) (b)

9 8 7- 6 5 4 3 2 1

5. The inversions are not available.

THE TONIC NINTH.

6. The chromatic chord of the tonic ninth usually resolves on either—

- (a) a dominant discord, or
- (b) a supertonic discord.

Ex. 262.

(a) Major 9th Minor 9th (b) Major 9th Minor 9th

9 8 7- 6 5 4 3 2 1

In the minor mode, the third of the tonic ninth will always need an accidental.

7. The appoggiatura resolutions are possible, the chord then resolving after the manner of the tonic seventh (page 206, par. 4).

Ex. 263.

The musical notation for Ex. 263 consists of four measures, each containing a chromatic chord of the ninth. The notes are as follows:

- Measure 1: Treble (Bb, Ab, Gb, Fb), Bass (Bb, Ab, Gb, Fb)
- Measure 2: Treble (Bb, Ab, Gb, Fb), Bass (Bb, Ab, Gb, Fb)
- Measure 3: Treble (Bb, Ab, Gb, Fb), Bass (Bb, Ab, Gb, Fb)
- Measure 4: Treble (Bb, Ab, Gb, Fb), Bass (Bb, Ab, Gb, Fb)

The figured bass for each measure is:

- Measure 1: $\flat 9 \ 8$ / $7 -$ / $\flat -$
- Measure 2: $\flat 6$ / $\flat 4$ / \flat
- Measure 3: $\flat 9 \ 8$ / $7 -$ / $4 -$
- Measure 4: 7 / $\flat 5$ / \sharp

8. The inversions are not practical.

EXERCISES TO CHAPTER XXIV

I. Resolve the following chords into D major:

(a)
(b)
(c)

(c) will need 4 chords to follow it

II. Add 3 parts to the following Bases:

Based on Prout

March

III. Poco andante e nobilmente (for Organ Diapasons)*, H.

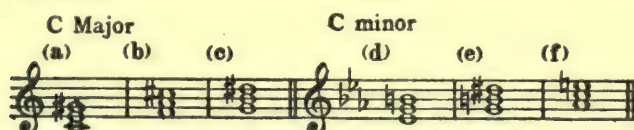
* Use 3 Staves — 2 Bass and a Treble

CHAPTER XXV

CHROMATIC AUGMENTED TRIADS

1. The fifth in the common chord may be raised chromatically and the chord thus produced used as a chromatic discord. It is the major common chords which are usually treated thus.

Ex. 264.



2. The chord at (d) has already been treated in the diatonic harmony of the minor mode (Chapter VI). The one at (e) is useless, thus leaving only the submediant of the minor mode open to this treatment.

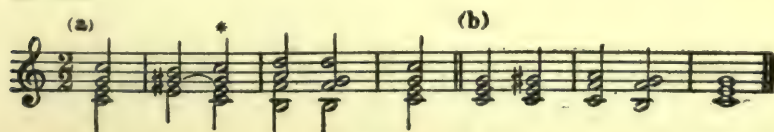
3. The root is the best note to double.

RULE 49.

Never double the chromatically altered note.

4. The augmented fifth itself may or may not be prepared. It is introduced more easily by preparation (a) or by scale step (b).

Ex 265.



5. The augmented triad on the tonic usually resolves either on—

- (a) subdominant chord;
- (b) submediant chord; or
- (c) dominant discord.

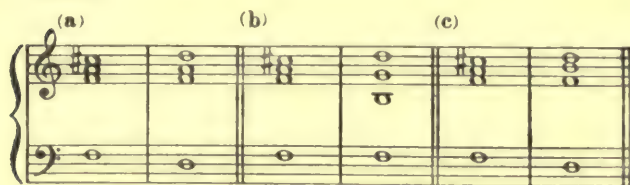
Ex. 266.



6. The augmented triad on the subdominant usually resolves either on—

- (a) supertonic chord;
- (b) dominant discord; or
- (c) "six-three" on supertonic.

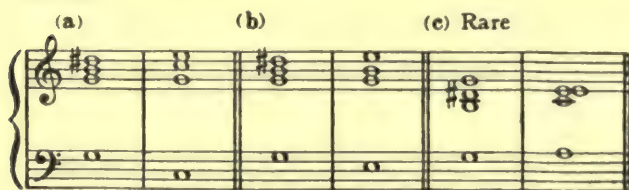
Ex. 267.



7. The augmented triad on the dominant usually resolves either on—

- (a) tonic chord;
- (b) mediant chord; or
- (c) submediant chord.

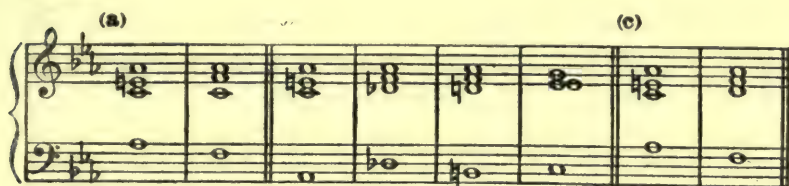
Ex. 268



8. The augmented triad on the submediant of the minor mode usually resolves either on—

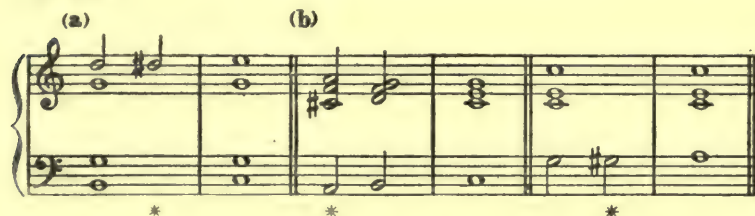
- (a) subdominant chord ;
- (b) chromatic chord of the flattened supertonic ; or
- (c) "six-three" on subdominant.

Ex. 269.



9. The inversions are available, but they are nearly always taken as "passing-chords."

Ex. 270.

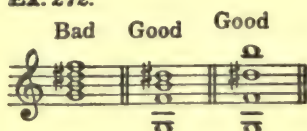


10. The augmented fifth may be used with the dominant seventh, and the chord resolved with the usual progression of the dominant seventh. The second inversion (c) is seldom used in this way.

Ex. 271.



11. In this case the seventh is better *below*, and not *above* the augmented fifth.

Ex. 272.

12. The augmented triad is used occasionally with the major seventh. The seventh as well as the fifth must then be prepared, unless the chord is used as a "passing-chord."

EXERCISES TO CHAPTER XXV

BASSES

I. In the following Exercise, the Melody is given, to remind the Student of the need of interpreting the figures artistically:

Minuet (for Piano)

H.

+ All the parts in Unison for this note.

II.

H.

6 - #2 x5 #7 6 4 #5 6 6 5
4 3

#6 6 x6 6 7 6 7 5 #6 6- 6- 7 7-
4 2 5 5 3 4 5- 6 5

III.

P.

6 6 6 6 6 5 4 6 7 6 7
6 - 4 5 3 4 4 #5

4 6 6 6 6 6 - b5 b4 6 7 7 7
2 4 4 b5 b5 - #2 4 #

IV, Hymn tune,

P.

4 6 #5 #4 b5 7 6 6 6 6 #5
3 b b b b b

2 6 6 6 6 6 7 b7 7 7
4 4 5 5 4 3

V.

, P.

#6 6 6-6 7 #6 9 7 #6 6 7- #7
4 2 4 3 4 3 4 4 5 5 6 #7
2 # 4 3 2 # 4 4

7 6 5 #4 7 6 6 5 #4 6 #6 6 7 9-7
4 4 b #3 #- 2 4 4 7-6
4-8

VI *Leggiero*

M.

First staff: $\sharp 5 -$ 4 6 6- 6 (7) 6- 6 8 7

Second staff: $\sharp 5$ 8 6 \sharp 8 $\sharp 5$ $\sharp 5$ $\sharp 5 -$ 4 6 $\sharp 5$ 5 6 8- 7-

VII.

First staff: 6 6 8 4 6 $\sharp 5$ $\sharp 5$ 5 $\sharp 5$ 3 \sharp 5 $\sharp 5$

Second staff: 6 7 6 6 8 6 6 6 6 6-5 $\sharp 5$ 6 3-4 6 \sharp -

VIII. When *L. H.* has *8^{ves}* to play, arrange the upper parts within the compass of *R. H.*

Lento (for Piano) *pp*

First staff: 6 5 $\sharp 5$ 6 5 \times 5 \sharp 6 5 $\sharp 5$ 6- 5 \times 5 6

Second staff: $\sharp 6$ $\sharp 5$ 6 \sharp 6 $\sharp 4-5$ 3 5 $\sharp 5$

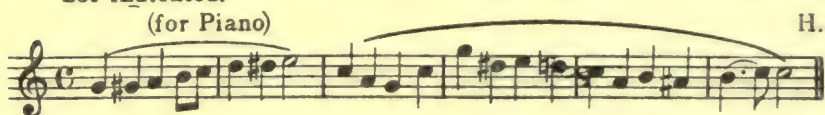
+ In cases where, without an augmented 5th, the passage would be normal, there is little fear of bad effect (false relation) caused by the introduction of that interval

e.g.

are both good

MELODIES

IX. In the following the positions of the Augmented 5th chord are not indicated:



CHAPTER XXVI

CHORDS OF THE AUGMENTED SIXTH

1. There are four forms of the augmented sixth chord, known as Italian, French, German, and English. Or they may be called the augmented 6-3, the augmented 6-5, augmented 6-4-3, and the augmented 6-4-2.

Ex. 273.

Italian German French English

#6 #6
b5 #6
4 3 4 3
2 2

Note that the figuring resembles that of the inversions of the dominant seventh. The ties are used merely to show the notes common to both pairs.

2. The augmented sixth chord appears usually either on the—
 - (a) minor submediant ;
 - (b) minor supertonic ; and
 - (c) (in the major mode only) subdominant.
3. All the four forms are available on each note.

Ex. 274.

C Major

(a) Italian 6th

VI IV II

(b) French 6th

VI IV II

(c) German 6th

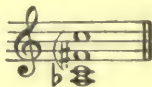
VI IV II

(d) English 6th

VI (or Ab) II
IV

4. In the augmented "six-three" (Italian) form, double the third in four-part harmony.

Ex. 275.



5. Notice that the most natural resolution of the interval of the augmented sixth is to open outwards into the octave.

Ex. 276.



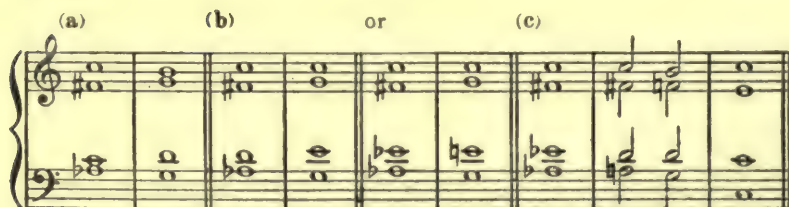
The other notes of the "augmented sixth" chord are free.

ON MINOR SUBMEDIANT.

6. The "augmented sixth" chord on the minor submediant resolves either on—

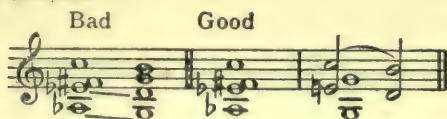
- (a) dominant chord ;
- (b) tonic chord ;
- (c) chromatically ;
- (d) enharmonically (treated in Chapter XXVII).

Ex. 277.



7. In all the augmented 6-5-3 (German) forms, beware of parallel fifths.

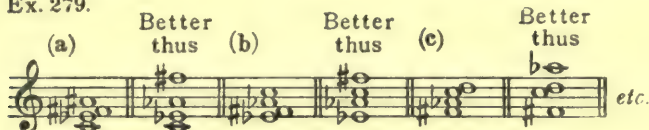
Ex. 278.



8. The inversions resolve similarly.

9. In the inversions, care must be taken to preserve the interval of the augmented sixth. Its inversion, the diminished third, only appears in the last inversion of the augmented sixth, and then it should be a diminished tenth (or seventeenth) and not at the distance of a diminished third from the bass note.

Ex. 279.



10. The resolution of the inversion follows on the lines of the root position.

Ex. 280.



11. The student may discover the many other possible resolutions for himself.

ON MINOR SUPERTONIC.

12. The "augmented sixth" chord on the minor supertonic resolves either on—

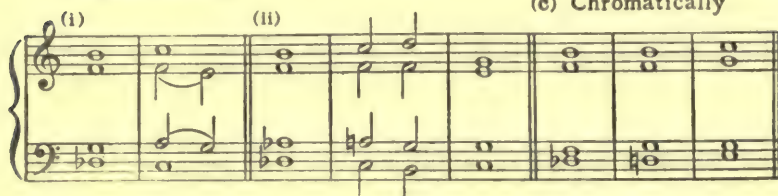
- (a) the tonic chord;
- (b) the second inversion of subdominant chord;
- (c) chromatically;
- (d) enharmonically (for modulation).

Ex. 281.

(a) Resolution on Tonic



(b) Resolution on IV



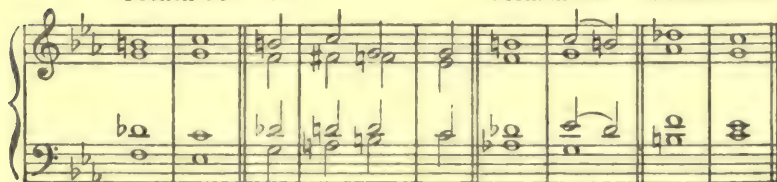
(c) Chromatically

13. Considerable care must be taken with this chord to strengthen the tonic impression in the context, and thus avoid a feeling of subdominant tonality.

14. The inversions work out similarly.

Ex. 282.

C Minor 1st Inv. 2nd Inv. 2nd Inv. Last Inv.
 (French 6th) (French 6th) * (German 6th) (German 6th)



ON THE SUBDOMINANT.

15. The augmented sixth on the subdominant is practical in the major mode only. It appears most frequently in the 6-5-3 (German) form, but the other forms are possible.

16. To avoid doubling the mediant, the subdominant frequently skips to the tonic. It then shows some affinity with the plagal cadence. It may also be regarded as a chromatically raised "added sixth" (page 164, par. 10).

Ex. 283.

Good

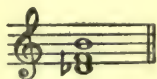
Not so good



17. The inversions are also possible.

18. For modulation purposes, an augmented sixth chord may be taken on some degree of the first key and quitted as being on another degree of a new key. The following chord :

Ex. 284.



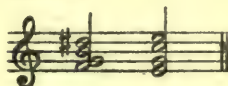
will thus lead in C major, C minor, F major, F minor, A \flat major, or B flat minor according to the following chords (a), (b), (c), (d), (e), or (f).

Ex. 285.



19. When the fifth in the dominant seventh is raised chromatically (augmented), its last inversion will appear as an augmented sixth, and may be so used.

Ex. 286.



EXERCISES TO CHAPTER XXVI

I. Transpose the following Table into (a) g minor, (b) f minor, (c) D major, and (d) B major.

I F G E

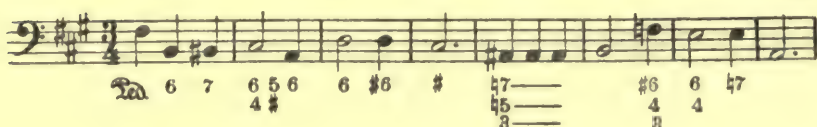


BASSES

II.

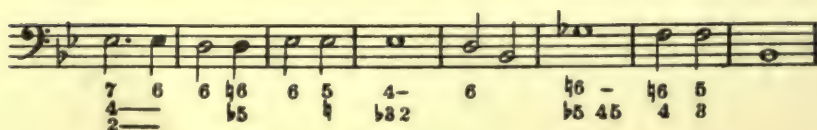
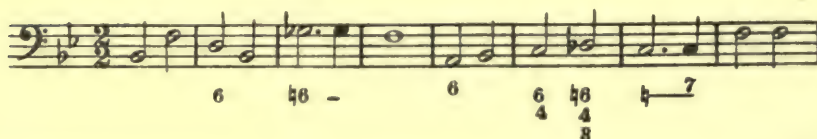
Larghetto (for Organ)

P.



III.

Vivace (for Chorus)



IV.

Allegro (for Piano)

P

Exercise IV, Allegro (for Piano), consists of three staves of music. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. Fingerings are indicated by numbers 1-5 below the notes. Accents are placed over several notes. The key signature has one flat (B-flat).

V. Sarabande. (for Piano, or Strings)

Slow

Exercise V, Sarabande, consists of three staves of music. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. Fingerings are indicated by numbers 1-5 below the notes. Accents are placed over several notes. The key signature has two flats (B-flat and E-flat).

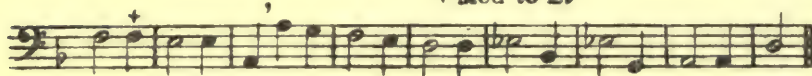
VI. Minuet. (for Piano)

Exercise VI, Minuet, consists of two staves of music. The first staff contains measures 1-4, and the second staff contains measures 5-8. Fingerings are indicated by numbers 1-5 below the notes. Accents are placed over several notes. The key signature has two sharps (F-sharp and C-sharp).

VII. Part-song. (Unfigured Bass)

Andante

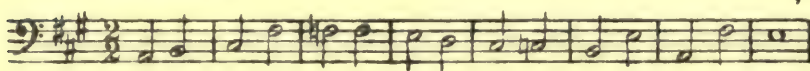
H

+ Mod to E \flat 

VIII. An unmarked Bass.

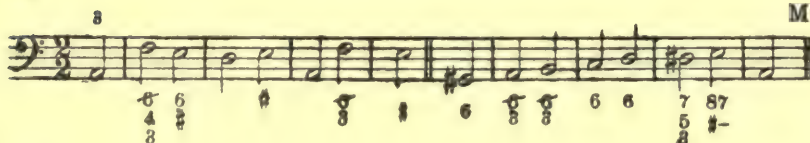
Alla breve.

H



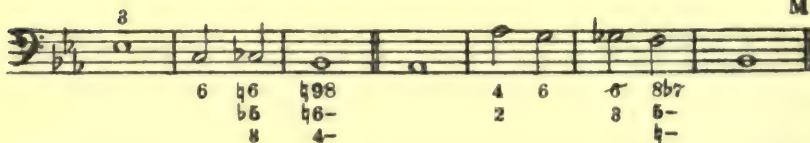
IX.

M.



X.

M.



XL.

M

[illegible]

MELODIES

XII. Harmonize the following Melodies introducing Aug. 6th chords
(not necessarily Root positions):

Andante

H

Andante

H.

XIII

Andantino (for String Quartet)

H.

The first system of musical notation for 'The Song of the Spring' is written on a single staff in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some notes beamed together. The system ends with a double bar line.

XIV.

Allegretto (for Piano)

M.



XV. In the following, G= German 6th, E, English etc.

Un poco Allegro (for Piano)



XVI. Minuet for Piano (or Strings)



CHAPTER XXVII

ENHARMONIC MODULATION

1. There are three special chords which are extremely useful for modulation by *enharmonic change*. They are the diminished seventh, the augmented sixth (all forms), and the augmented fifth chords.

2. The diminished seventh chords, when enharmonically changed, always become diminished sevenths from another root.

Ex. 287.

C to A C to F# C to D# C to Eb

Roots B G# B E# B C# B D

3. Modulation is effected by approaching the diminished seventh chord in one form and leaving it as belonging to another form. The enharmonic change of notation may be—

- (a) expressed; or
- (b) understood.

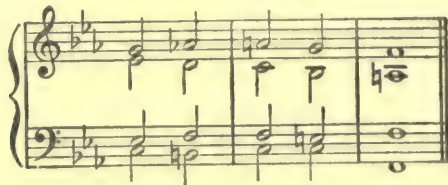
Ex. 288.

(a) A minor to F# minor (b)

4. A diminished seventh chord may be quitted also as a chromatic diminished seventh in the new key.

Ex. 289.

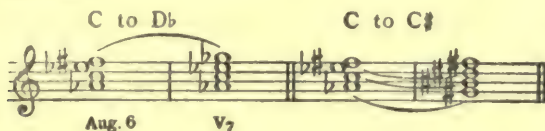
C minor to F major



5. This kind of modulation is so fatally easy that the student should be warned against its excessive use.

6. The augmented 6-5-3 (German) and the dominant seventh* may likewise be enharmonically interchanged, and so the door may be opened to keys otherwise not so readily accessible,

Ex. 290.



and *vice versa*.

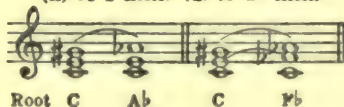
Ex. 291.



7. The augmented triads may be similarly used, a root position being quitted as the enharmonic equivalent of an inversion from another root, and *vice versa*.

Ex. 292.

(a) to f min. (b) to d-flat min.



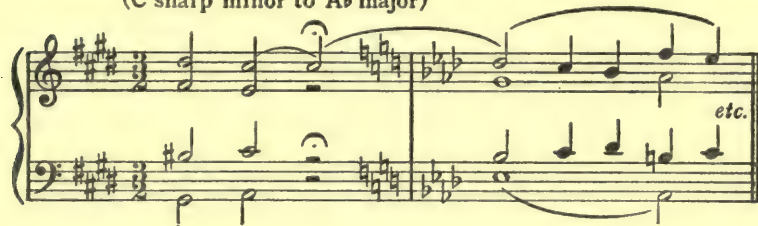
* Or any of the chromatic seventh chords formed on dominant seventh lines.

The change at (a) would lead either to F minor, A flat major, C major, or D flat major. The change at (b) would take us to D flat minor, A flat major, or to F flat major (E major).

8. A single note may be sustained and changed enharmonically, thus bringing about an unexpected modulation.

Ex. 293.

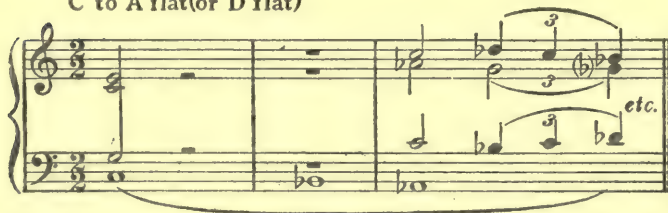
(C sharp minor to A \flat major)



9. A mere passing note may bring about a modulation.

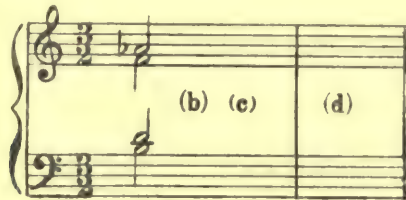
Ex. 294.

C to A flat(or D flat)



EXERCISES TO CHAPTER XXVII

- I. Resolve the following Chord in each of the 12 Major and 12 Minor keys, by adding 3 chords at (b) (c) and (d):



II.

Moderato

H.



III.

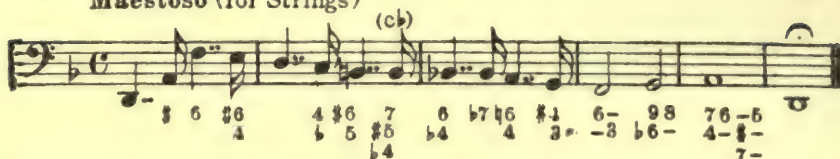
Andantino

M.



V11.

Maestoso (for Strings)



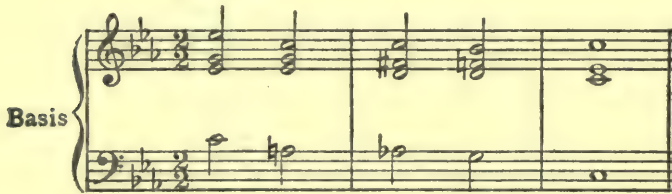
CHAPTER XXVIII

FIGURATION

1. For the purpose of interesting *instrumental* accompaniment, chords are broken up into arpeggios, interspersed with passing-notes, etc., and decorated in various other ways, which would be impossible on voices. This is called *figuration*.

Ex. 295.

C Minor



Arr. 1.



Arr. 2.



Arr. 3.



Arr. 4.



Arr. 5.



Arr. 6.



Arr. 7.



Arr. 8.



The arrangements beginning with a rest are clearer and better than arrangements 5 & 6

2. The *basis* of the figuration should always be faultless harmony, although certain freedoms are occasionally allowed.

Ex. 296. Bad 8ves



3. The chosen *figure* should be evolved and carried on consistently; but when the rhythm of the basis does not permit of the whole figure being used, a part of it should be taken.

Ex. 297.



4. Forbidden intervals in melody are used freely in instrumental figuration.

Ex. 298.



5. Practicability and playableness will occasion some departures from the strict course.

6. In figuration, parts may be doubled systematically without producing faulty consecutive fifths and octaves; but no upper part should make parallel octaves or fifths *with the bass*.

Ex. 299.

Arensky

(a) Good

(b) Bad

7. Discords and suspensions are easily reproduced in the figuration

Ex. 300.

(a)

(b)

8. A discordant note in the melody, which appears also in the figuration of the accompaniment, is free to pass to another note of the chord if it resolves elsewhere in the accompaniment.

9. Melodic figuration will often be carried from part to part.

Ex. 301.



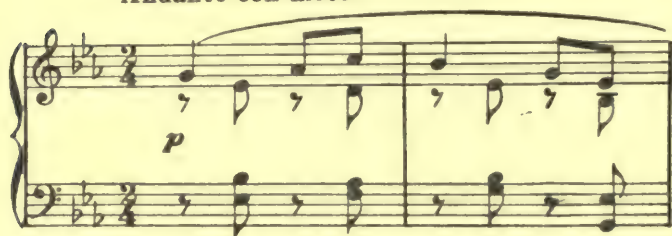
10. The mere repetition of chords is the lowest type of accompaniment; and even syncopated chords, if carried on too long, become tiresome and defeat their own end.

EXERCISES TO CHAPTER XXVIII

I. Continue the following themes for 16 bars:*

Andante con moto

H.



II.

Mouvement de Valse



III.

Allegretto



* A Trio (contrasted) portion may then be added, after which the whole of the first part may be repeated (varied *ad lib.*) and a short Coda added.

IV.

Andante teneramente

H



V.

Prelude.

H.



PIANOFORTE FIGURATION AND SIMPLE RHYTHMICAL VARIATION

VI. Embroider the following simple passage after the manner suggested—or in other ways. Add suitable speed indications:

H.



(c)

(d)



(e)

(f)



(g)

(h)



(i)

(j)



Then try various effects by alternating the above figures,—For instance, use one figure for the first four bars and another figure for the last four bars. It is needless to say that the possible varieties of figures are inexhaustible.

VII. The Student should now take several of the National and other Melodies from Prout's *Additional Exercises to Counterpoint* * and arrange them for Voice and Piano. Suggested openings are given here for two of them:

Welsh (page 21, No. vi) *

Voice 

 Pf. 

 Red. *

VIII. *

Moderato

Scotch (page 22, No. xiii) *

Voice 

 Pf. 

* Augener's Edition No 9183 a

CHAPTER XXIX

MODAL HARMONY

1. The influence of the old medieval modes is becoming more and more felt in modern harmony. Thus, instead of two modes, the major and the minor, we have six, all differently constructed in the placing of the semitones.

AUTHENTIC MODES

Ex. 802.

Dorian (Mode I)



Phrygian (Mode III)



Lydian (Mode V)



Mixolydian (Mode VII)



Æolian (Mode IX)



Ionian (Mode XIII)



2. The eleventh mode (B to B) is not used. The alternate modes (plagal)—II, IV, VI, etc.—are merely concerned with the compass of the melody. They have the same finals (keynotes) as the corresponding authentic modes: thus the Hypo*-Dorian (A to A) has D for final, the Hypo-Phrygian (B to B) has E, and so on.

3. The chief aim must be to preserve the mental grip of the final, the first note of the mode, as there is nothing in modal music akin to our modern leading-note.

4. There is a sort of dominant which is always the fifth note† of the authentic mode, to which a certain prominence is frequently given in the melody.

5. For the final cadence, the final should appear in the bass as well as in the melody, and it should bear a common chord.

6. Any chord may precede the final chord. The following are some of the usual cadences:

Ex. 303.

The musical notation for Ex. 303 is organized into two rows. The first row contains 'Dorian' and 'Phrygian'. The second row contains 'Lydian', 'Mixolydian', and 'Aeolian'. Each mode is represented by a two-staff piano score. The Dorian mode shows a final cadence on D. The Phrygian mode shows a final cadence on E. The Lydian mode shows a final cadence on F#. The Mixolydian mode shows a final cadence on G. The Aeolian mode shows a final cadence on A. The notation includes various chords and melodic lines in the bass and treble staves.

7 The final of a full cadence is occasionally delayed in the bass.

* Pronounced *hoopah*.

† The Phrygian mode takes the sixth note for dominant.

Ex. 304.

Mixolydian



8. There are three styles of modal harmony: (a) concords only; (b) passing-notes allowed; (c) diatonic discords allowed. The student should practise in all these styles. One of the most remarkable pieces of modal harmony and counterpoint is Olsson's set of *Ten Variations on Ave Maris Stella*, for organ (Augener). The study of this piece is recommended strongly.*

9. Chromatic semitones are out of keeping with modal harmony. The placing of modern chromatic harmony below a modal melody, as in the chorales in Bach's *St. Matthew Passion*, is not modal harmony, but is a perfect adaption of chromatic harmony applied to a modal *Canto Fermo*.

10. As all the modes are playable entirely on the white notes of keyboard instruments, the presence of a key-signature indicates a transposed mode. The original mode can be found by transposing until a corresponding arrangement of tones and semitones on white notes only is discovered.

11. "Musica Ficta" is used occasionally. This gives the option of chromatically altering certain notes to insure a smoother melodic flow.

12. A raised note is allowed—

- (a) to soften a cadential point;
- (b) to raise a note which returns to the previous note;
- (c) to avoid a bad "tritone" effect.

Ex. 305.

Dorian

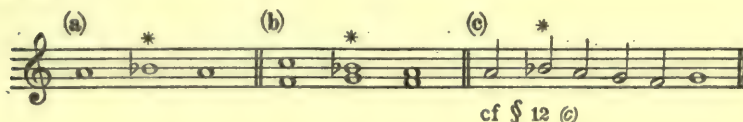


* It is rendered more varied by the admission of occasional B flats—a quite legitimate procedure.

13. A flattened note is allowed—

- (a) to lower a note which returns to the previous note ;
- (b) to avoid the "tritone" in harmony ;
- (c) to avoid the "tritone" melodically.

Ex. 306.



14. The final chord of a composition is very frequently made major.

Ex. 307.

Phrygian



15. Occasionally the third is omitted altogether in the final chord.

16. One of the advantages of the Modes is that there is no restriction as to doubling the leading-note, as there is no leading-note in the modern acceptance of the term.

EXERCISES TO CHAPTER XXIX

I. Harmonize the following for Voices in 4 parts:

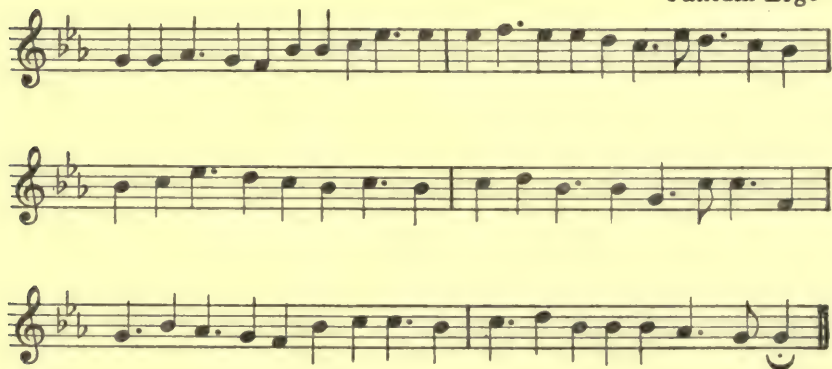
Slow

From Bach's "St. Matthew Passion"



II. Harmonize with concords only, (2nd Inversions allowed.)

Tantum Ergo



III.

Lento (for Male Voices. T. T. B. B.)

Coleridge - Taylor



IV. Harmonize the following for 2 Trebles and an Alto:

Adagio

Palestrina

p

cresc.

pp *rall.*

V. Add a few Simple Chords for Piano (or Guitar) to the following:

Allegro Moderato

Breton

VI.

Slow

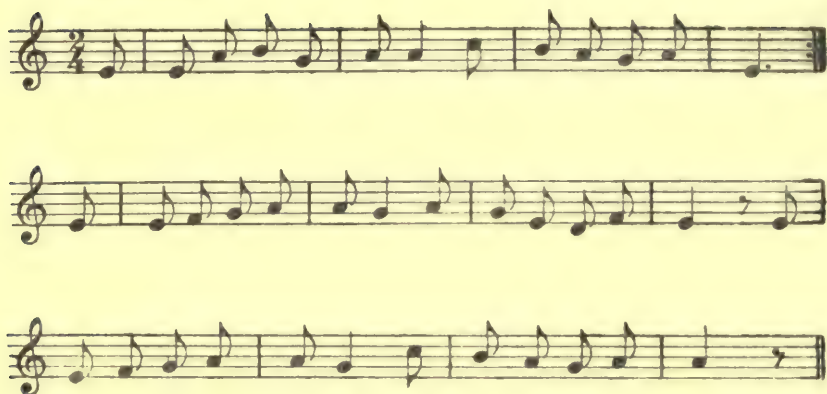
Breton

From M. Duhamel's "Musiques Bretonnes" (Rouart, Lerolle et Cie)

VII.

Moderato

Breton



VIII. Write a few Variations for Piano on the following Theme.

Russian



CHAPTER XXX

TWO- AND THREE-PART HARMONY—CERTAIN FREEDOMS

TWO-PART HARMONY.

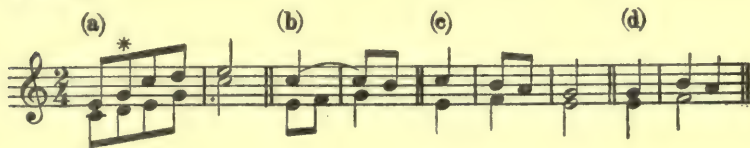
1. In writing two parts only, the harmony should be always clearly suggestive of fuller harmony, and the parts should proceed accordingly.

2. The laws of part-writing apply here even more rigidly, since the ear can be more critical in following two parts than a larger number.

3. The lowest part should make a good bass.

4. Bare fifths are better on unaccented beats (see *a* in the following example). Bare fourths also should be unaccented, unless they form suspensions or appoggiaturas.

Ex. 308.



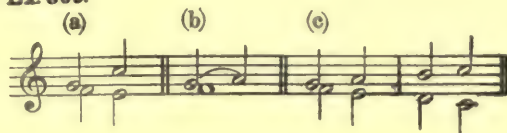
5. Augmented and diminished intervals may be used. They should be suggestive of the discords from which they are derived (dominant sevenths, diminished sevenths, etc.), and resolve accordingly.

6. The augmented second and diminished fifth, with their inversions, the diminished seventh and the augmented fourth, frequently suggest the diminished seventh chord, and resolve accordingly.

7. The major second may be used. It should be resolved

after the manner of the second in the last inversion of the dominant seventh (a), or as an appoggiatura (b), or scalewise, as at (c).

Ex. 309.



8. The unison should be confined to the weaker divisions of the bar, and perhaps used for the last note of a piece. The octave is freer, but should not be too frequent.

9. Suspensions may be used, and also intervals representing diatonic seventh chords.

Ex. 310.



10. The following are some of the cadences used :

Ex. 341.

G Major



Ex. 312.

B Minor



13. Exposed octaves and fifths are better avoided, even with an inner part (see Rules 9 and 10, Chapter III).

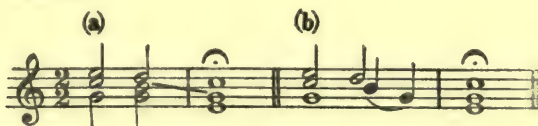
14. The cadences require care.

Ex. 313.



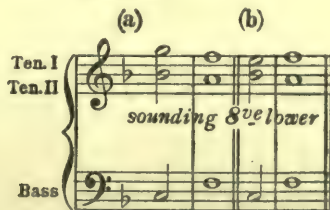
15. The leading-note *may* descend in order to obtain a fuller chord for the close.

Ex. 314.



16. The third *may* be omitted in the dominant seventh (see a), but as a rule the cadence at (b) is better.

Ex. 315.



17. Here is a charming specimen of trio-writing from Parry's *Judith*:

Ex. 316.

Allegretto semplice

S. I.
S. II.

p O may we ne'er for- get what He hath

Alto

done Nor prove un- mind- ful of His love that like

the con- stant sun, on Is- ra- el hath

dim. e rit.

shone And sent down bless- ings from a- - bove

(By permission of Messrs. Novello & Co., Ltd.)

18. The following shows a hymn-tune especially written for three treble voices:

Ex. 317.

Hymn tune for 3 Trebles

C. Macpherson

Slowly

1st SOPRANO

p I am not wor - thy, Holy Lord, That Thou shouldst

2nd SOPRANO

p I am not wor - thy, Holy Lord, That Thou shouldst

3rd SOPRANO or ALTO

p I am not wor - thy, Holy Lord, That Thou shouldst

mf come to me; Speak but the Word; one gracious Word Can

mf come to me; Speak but the Word; one gracious Word Can

mf come to me; Speak but the Word; one gracious Word Can

set the sin - ner free. — A - - - men

set the sin - ner free. — A - - - men

set the sin - ner free. — A - - - men

(By Permission of Messrs Novello & Co Ltd.)

FIVE-PART HARMONY.

19. Writing in five parts gives a much fuller and richer effect. The question of omitting the fifth never arises, and the falling leading-note in the final cadence is avoided without sacrificing the fifth in the tonic chord. Chords of the ninth can be represented fully.

20. The tendency to avoid doubling the major third in four-part writing is eliminated in five-part work, where the harmony would be often too thin with a single third.

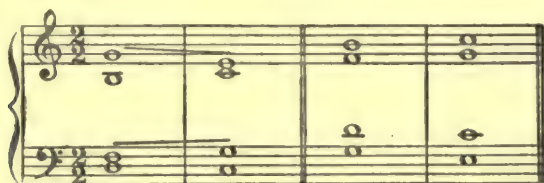
21. Very low thirds between the two lowest parts are not good as a rule, unless the part-writing is sufficiently attractive to atone for it.

CERTAIN FREEDOMS.

22. In the chapter on Figuration we mentioned some relaxation of rules where applicability of playableness demanded it. Certain other freedoms are met with, where the claims of the melody seem to overrule the laws of strict part-writing.

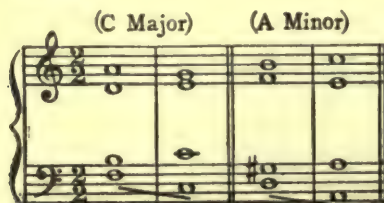
23. In the dominant seventh, when the dominant skips to the mediant, the seventh may rise. This is a case of transferred resolution, and is justified by the increased melodic interest obtained thereby.

Ex. 318.



24. In the second inversion of the "leading seventh" and of the "diminished seventh" the bass may leap a fourth to the tonic.

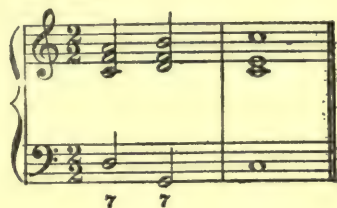
Ex. 319.



25. This may be chiefly on account of the acceptableness of such a bass formula (see Plagal Cadence, Chapter IX).

26. The diatonic seventh on the supertonic may rise a tone when the melodic outline of the treble part demands it.

Ex. 320.



27. An appoggiatura may be taken in one chord, and the chord may be changed on its resolution note.

Ex. 321.



EXERCISES TO CHAPTER XXX

I. Add a single part for Left Hand to the following Quick - step:

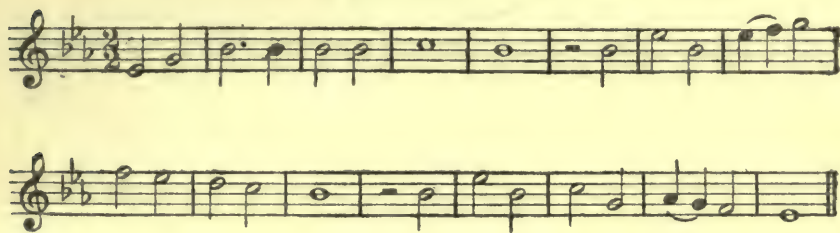
Briskly **The British Grenadiers**
8va (ad lib.)

II. Harmonize the following for 3-part Choir (S.S.A.) Use 3 Staves:

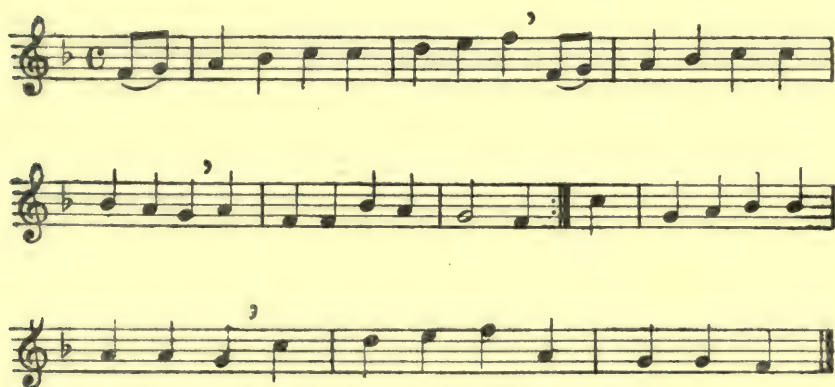
Allegretto **Sterndale Bennett's "Maydew"**
(abbreviated)

O'er the wood-lands, o'er the mea-dow, When the
dawn-ing skies are grey, Soft from heav'n de-scends a
show-er Light-ly fall-ing, Light-ly fall - - ing
dews of May, Light-ly fall-ing dew— of May.

III. Harmonize the following Chorale for 5-part Choir (S.S.A.T.B.),



IV. Harmonize the following for 5 part Choir (S.A.T.T.B.):



For other Chorale Melodies, see Prout's *Additional Exercises to Counterpoint*, pages 10 to 19. (Augener's Edition N^o 9183a)

APPENDIX I

ON EAR-TRAINING

1. The importance of a systematic training of the ear in harmony cannot be over-estimated. The student should not rest satisfied until he can hear mentally all that he writes. This can only be done by regular and persistent application. Every melody, and indeed every part, should be first sung through (or hummed or whistled), and then gone over silently with the inner ear. Ear-training must be based on a knowledge of intervals and their relation to the tonic. When a modulation takes place, the new tonic must be kept in mind.

2. Every chord should be treated in the same way. Each of its notes should be sung up in arpeggio; slowly at first, later on more quickly. Though it is said to be a physical impossibility actually to hear more than one note at once, yet with training this arpeggio-thought becomes so quick in operation as to be as nearly simultaneous an action as is humanly possible.

3. The exercise should be worked away from the keyboard, the student being guided entirely by his aural-mental powers. It should then be played through to test the first impressions and correct them where necessary. Having done this, the student should go again through the exercise with the inner ear to register the correct impression more strongly.

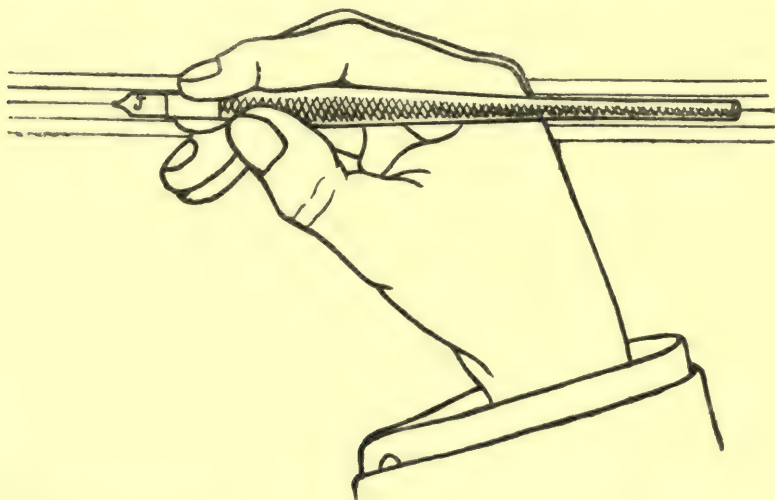
4. After this has been done for a few months, testing at the instrument may be dispensed with for a time, but it should be resorted to at intervals to prevent inaccurate thinking.

5. Transposing and also memorizing exercises are both helpful factors in ear-training.

APPENDIX II






MUSICAL CALIGRAPHY

1. It is very important for the student to acquire a good "*music-hand*." Use a broad nib of the "J" order, and write in the "back-handed" manner. Hold the pen so that the holder lies nearly *parallel with* and *over* the stave being used.



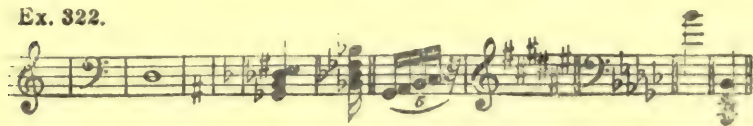
The elbow should be further away from the body than in ordinary writing.

2. Black notes can be then made in one stroke by a simple pressure of the pen, and open notes by two simple strokes, thus: \smile and \frown ; complete \bigcirc . The stems and the bars can be kept perpendicular by bending the joints of the first finger and thumb as the pen descends. Care must be taken to see that all

the stems are joined to their heads. Many composers make both the heads and the stems in *one* stroke ; the open notes in two strokes, thus:  for  and  for .

3. It is time well spent for the student to practise the mere copying of music. Write out the following signs many times, in order to make them quickly and well :

Ex. 322.

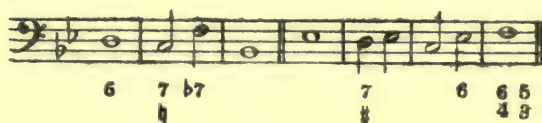


APPENDIX III

TEN GENERAL EXERCISES

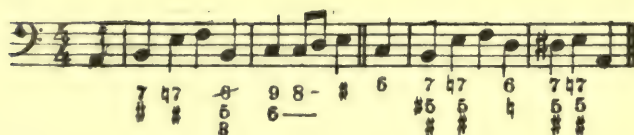
I.

M



II

M



III. Analyze the following, numbering each chord:

M

Allegretto

First system of musical notation. The key signature has one flat (B-flat). The time signature is 2/4. The music is written for piano (p) and includes the instruction *p* (1) (2) (3) etc. in the left hand. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The key signature has one flat. The right hand continues the melodic line with various intervals and accidentals. The left hand maintains the harmonic support with chords and moving lines.

Third system of musical notation. The key signature has one flat. The instruction *legato* is written above the right hand, indicating a smooth, connected melodic line. The left hand continues with its accompaniment.

Fourth system of musical notation. The key signature has one flat. The instruction *p* (piano) is written above the left hand. The system concludes the piece with final chords in both hands.

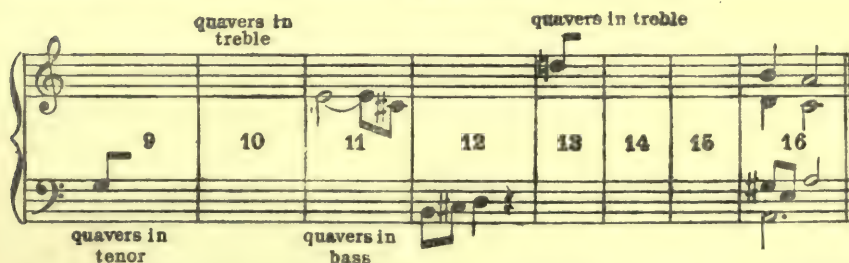
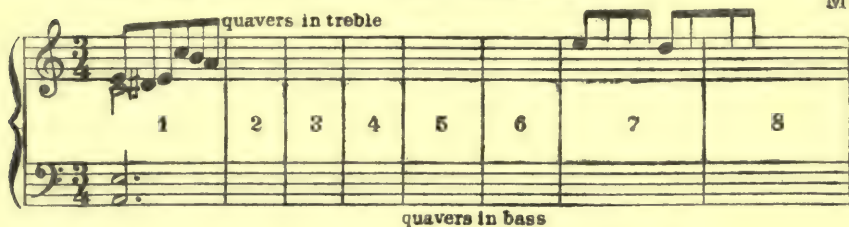
IV

M



IV^a Using the above as a basis, elaborate it in the following manner employing various kinds of un-essential notes

M



N. B In bars 5, 9, 10, 11 and 15 use a form of the figure suggested in bar 1. In imitative work of this kind it is not necessary to reproduce the exact intervals of a figure. For example, it will be found useful to alter the skip of a 8th into a larger or smaller interval occasionally.

V. Harmonize the following: (The notes underneath represent the rhythm to be employed as a bass.)

M

VI. Add a melody and two inner parts to the following unfigured bass, employing the rhythm indicated in the upper notes. Only one accidental is required.

M

VII. Add 2 lower parts in the style shown, and explain all ornamental notes used:



(a) In most cases consecutive 5^{ths} resulting from non-essential notes are not unpleasant provided the passage holds good in plain form. Here it would be:-



(b) This licence does not sound bad, because, though the A & F are non-essential notes, they are part of the previous harmony. Were the L.H. second beat dotted arpeggiato, the passage would become perfectly normal.

VIII. Add two inside parts:

ML

The first system of the musical score for 'The Bird Song' is shown. It consists of a grand staff with a treble and bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is written in the treble clef, and the bass line is in the bass clef. The music is in common time (C) and features a simple, melodic line with a few chords.

The second system of the musical score, measures 9-12. The treble clef staff contains a melody of eighth and sixteenth notes, while the bass clef staff provides a harmonic accompaniment with eighth and sixteenth notes. The key signature remains one flat (B-flat), and the time signature is 6/4. The system concludes with a double bar line.

The first system of musical notation for 'The Bird Song' consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The melody in the treble clef begins with a quarter note G4, followed by an eighth note A4, a quarter note B-flat4, and a quarter note A4. The bass clef accompaniment begins with a quarter note G3, followed by a quarter note F3, and a quarter note E3. The system contains four measures.

IX. Add an alto and tenor to the following. (Only the less obvious missing notes are figured):

Allegretto

M.

mp

7 7 6 6 7 4

6 6 6 7 7

7 b7 6 6

6 6 6 5 7

X. Add 2 Parts. (The more obvious passages are left unfigured):

M.

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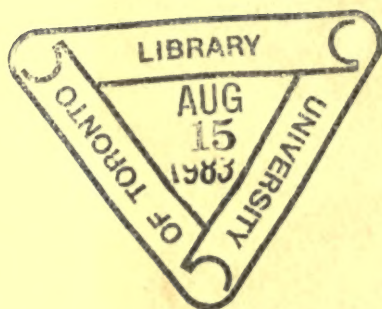
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